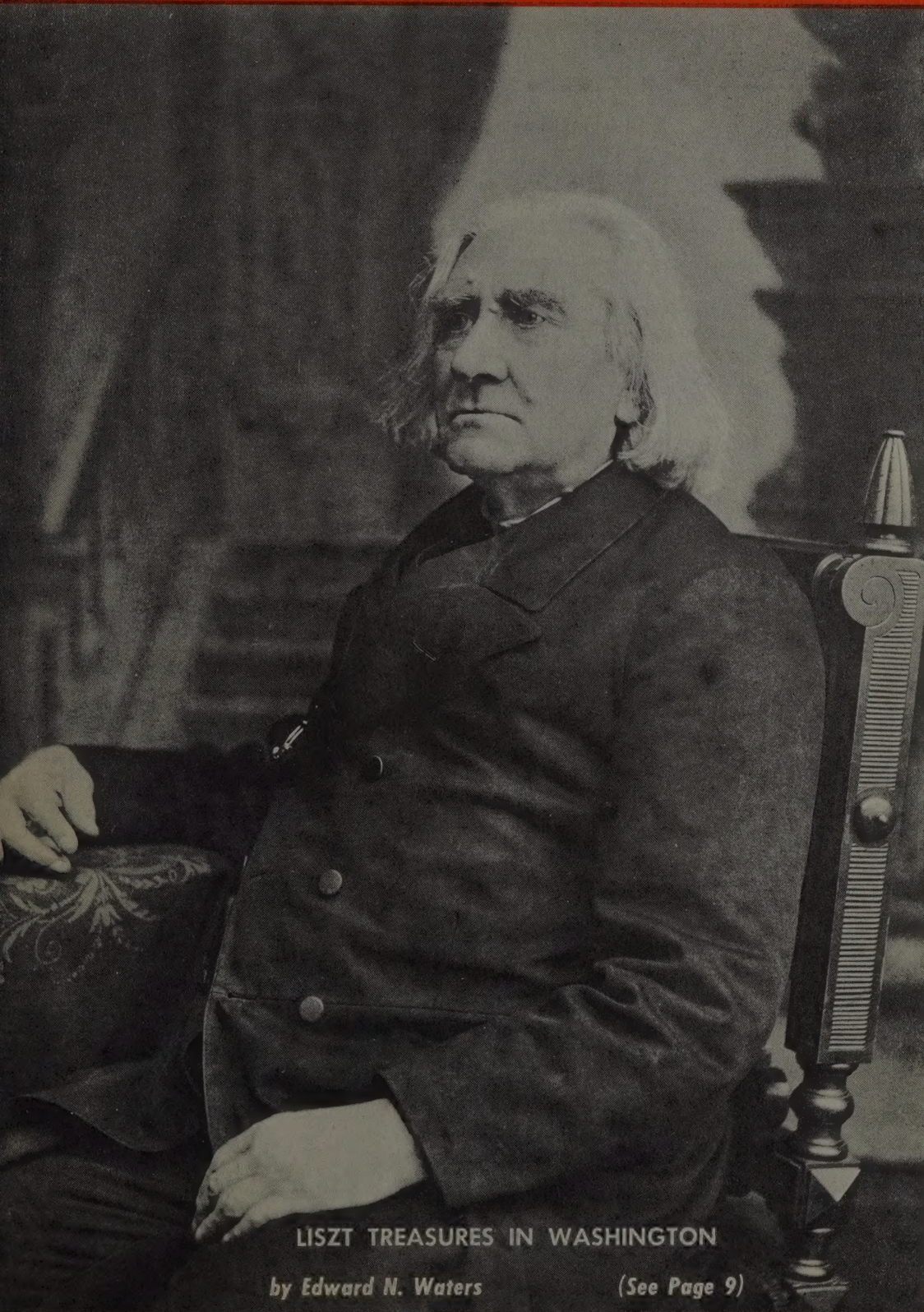


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LISZT TREASURES IN WASHINGTON

by Edward N. Waters

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Develops a Notation

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How to Write  
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Results Count

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The Ernest Bloch Sonata

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Is There An  
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**Fedora Barbieri**

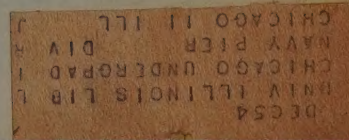
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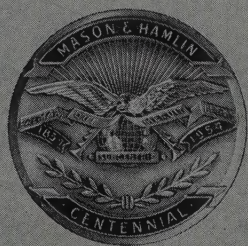
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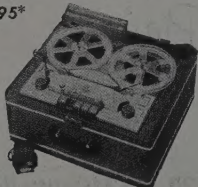


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Vol. 72 No. 10

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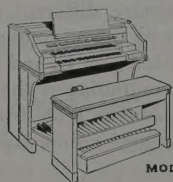
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**The Ninth Annual Brevard Music Festival** held at Brevard, North Carolina, August 13-29, featured six American trained artists: Carroll Glenn, violin; Eugene List, piano; Carol Smith, contralto; David Lloyd, tenor; Grant Johannesen, piano; and Donald Gramm, bass-baritone. The festival orchestra of 85 pieces was conducted by James Christian Pfohl.

**Donald W. Stauffer**, first contrabassist of the United States Navy Band, has been awarded the degree of Doctor of Philosophy in music by the Catholic University of America in Washington, D. C. This is believed to be the first time that this mark of highest academic recognition has been bestowed upon an enlisted man on active duty, in the Armed Forces of the United States. Mr. Stauffer is a former string bass and tuba player with the Rochester Philharmonic.

**Reginald Ley McAll**, nationally known organist and hymnologist, died suddenly near Meredith, New Hampshire, on July 9. Dr. McAll was organist of the Presbyterian Church of the Covenant, New York City, from 1902 to 1950. He also served as president of the old National Association of Organists, and of the Hymn Society of America. He was widely known as an authority on hymns and hymnology.

**J. Henry Francis**, pioneer public school music educator, for 43 years organist and choirmaster of St. John's Episcopal Church, Charleston, W. Va., died there on July 10, at the age of 79. He was director of musical education of the Kanawha County schools for 44 years. Dr. Francis was a founder and former president of the West Virginia Music Educators Association. He was active in the American Guild of Organists.

**The National Music Camp** at Interlochen, Michigan, presented during the past summer four short operas; one of these was Martinu's "What Men Live By," based on a Tolstoy short story. Others were "Daelia" and "A Matinee Idyll," both by Hamilton Forrest, and "Kittiwake Island," by Alec Wilder and Arnold Sundgaard.

**The Metropolitan Opera** will include in its season a revival of Gluck's "Orfeo ed Euridice," which has not been presented at the Met in twelve years. Pierre Monteux will conduct the opera and the cast will include two new singers: Giulietta Simionato and Laurel Hurley.

**The Chicago Symphony Orchestra**, conducted by Fritz Reiner, will be heard in four broadcasts on the NBC Radio network in the current season. The concerts, to originate in Chicago's Orchestra Hall, will be given on four Saturday nights: October 23, November 20, December 11, and February 12.

**Colin Sterne**, young American composer, has been appointed Musical Director of WQED, Community Television Station at Pittsburgh, Pa. Mr. Sterne has been associated with the University of Pittsburgh as a member of the music department since 1948. He received his training at the Juilliard School of Music in New York and with Nadia Boulanger in Paris.

**James K. Randall** of Washington, D. C., and Richard Cummings of San Francisco, were the first prize winners of \$150 each in the 12th Annual Young Composers Contest of the National Federation of Music Clubs. Mr. Randall's work was a Suite for piano and Mr. Cummings won his award with his "Five 'Tzu-Yeh' Songs."

**The Fifth Annual Convention** of the National Association for Music Therapy will be held in New York City on October 13, 14, and 15. The general theme of the convention will be "The Dynamics of Music Therapy" and heading the list of important speakers will be Dr. Howard Hanson, Director of the Eastman School of Music at Rochester, who will address the convention on "The Relations between Education and Music Therapy."

**The First Annual New England High Fidelity Music Show** will be held in Boston October 22, 23, 24. The affair will be open to the public at no charge. All the latest equipment necessary for making hi-fi systems for the

(Continued on Page 7)

### A RARE LISZT MANUSCRIPT

The original manuscript of the Fourth Valse Oubliée by Liszt (Page 27 of the Music Section), was given by the master to his pupil, V. May Hoeltze, who in turn presented it to her son, Arthur A. Hauser, president of the Theodore Presser Company. The original manuscript, although not signed by Liszt, has been verified as an autograph by Edward N. Waters, assistant chief, Music Division, Library of Congress (See article on Page 9).

The splendid likeness of Liszt on the cover of ETUDE is from an original also in the possession of Mr. Hauser. It was autographed and given to Mr. Hauser's mother by the master himself.



# Musical Oddities

By NICOLAS SLONIMSKY

ERNESTREYER'S opera "Erostrate" depicted the first publicity seeker who set fire to the temple of Diana for no other purpose than to make his name immortal. But the opera failed by far to measure up to the fame—or infamy—of the ancient Erostratus. When it was produced in Paris in 1871, the final act in which the temple collapses was cut out. Reyner ruefully remarked afterwards that apparently the management believed that the expected collapse of the opera was quite sufficient. At the second performance of "Erostrate" there were fewer people in the audience than on the stage, and Reyner withdrew the opera.

This, however, was not the smallest audience ever to attend an opera production. In March 1954, a revised version of Kurt Atterberg's opera "Härvärd's Homecoming" was announced for performance at the Stockholm Royal Opera. Only three people showed up. The performance was cancelled.

**Brahms** said that each symphony is really three works: the one that the composer wrote; the one that the conductor interpreted; and the one that the public heard.

**Cesar Cui**, the least mighty of the Russian Mighty Five, is known to the musical world mainly by his gentle little piece *Orientale*. He was the son of Anton Cui, Napoleon's soldier who remained in Russia after the disastrous campaign of 1812, married a Lithuanian woman and settled in Vilna as a teacher of French. Despite the sad outcome of Napoleon's venture, Cui père was not shaken in his admiration for military heroes. He named his three sons after the great conquerors Napoleon, Alexander, and Caesar.

Music was Cesar Cui's great love; he learned it by copying Chopin's mazurkas on plain paper, ruling it by hand. He studied

briefly with the Polish composer Moniuszko when the latter was in Vilna in 1849. Then he went to St. Petersburg, where he entered the Engineering Academy, graduating in military topography. He participated in the Turkish war of 1877, and later taught fortification to the future Czar Nicholas II. Cui outlived four of the Mighty Five, and died in 1918 when his pupil, the Czar, was the prisoner of the revolution.

Although the spirit of the National School of Russian music was revolutionary in essence, Cui was unalterably opposed to musical innovation. As a music critic, he began by damning Wagner. He then assailed Richard Strauss. Listening to a quartet by Vincent d'Indy, he observed: "How strange! The quartet sounds well only when the musicians play wrong notes."

In 1917, an old man of eighty-two, Cui published a bitter musical parody, entitled "Hymn to Futurism," and dedicated it to the "innumerable modern super-geniuses." The accompaniment begins with a series of descending fourths and continues with passages of ascending diminished-seventh arpeggios, on C, C-sharp, and D, thus forming twelve different notes in each bar. The melody of the "Hymn to Futurism" is also formed by twelve different notes, beginning with two consecutive augmented triads, on C, and on F-sharp, and continuing with a descending whole-tone scale from D-sharp down. Quite a dodecaphonic prophecy!

**BRAHMS** liked the company of ladies and invariably exercised his acquired Viennese charm with them. Gruff with men composers, he was exceedingly polite with feminine creative spirits. When Mlle. Dobzanska, a Russian pianist whom he met in 1869, sent him her own piano pieces for an opinion, Brahms wrote to her: "I am

returning your music to you with my corrections. I have deliberately left several errors uncorrected so that the public will be in no doubt that these *schöne Noten* are the product of a feminine pen. Working on your manuscripts, I thought of you and of the wonderful summer we spent in Baden-Baden. Now I understand why I do not like my present habitation. There is not enough green foliage here, and no villa where I can come to visit you. All this is missing, and I cannot be *fröhlich*. But I am used to deny myself all that is dear to me."

Apparently Mlle. Dobzanska was a pupil of Raff, for Brahms continued as follows: "The Raff symphonies do not fill me with envy. It is the type of music that only the composer's pupils are apt to admire. Of course, they are forced to listen to it, and I am sorry for you that you have to be subjected to this experience." Brahms then resumed his epistolary grace: "I wish that you could read my German letters half as eagerly as I read your letters in French. I look with horror upon my handwriting and I admire the beautiful lettering of your charming missives. Can you believe me when I tell you that I am with you with my whole soul?"

**JOHANN GEORG KASTNER** was one of the most learned musicians who ever lived. He acquired an enormous amount of knowledge in every field of human endeavor—music, science, philosophy, philology, history and mythology. He wrote long essays on such subjects as "Cosmic Music" or "Musical Paremiology of the French Language"; his books were published in beautiful editions on wonderfully durable paper and profusely illustrated with engravings. Each essay was followed by an original musical score. Thus the disquisition on "The Voices of Paris" was printed in the same volume with *Les Cris de Paris*, a "grand, humorous, vocal and instrumental symphony," in three parts: Morning, Day and Evening. In the morning, the Paris vendors proffer cabbage, carrots, onions, potatoes, cheese, mackerel, and even shoes of morocco leather. The second movement represents a late sleeper complaining against the "horrible street noise," and exclaiming: "Paris c'est l'enfer!" In the evening the vendors go home, and Paris is again the city of peace.

This "grand symphony" has some historical significance. It represents the first time when street vendors' cries were used in an orchestral score.

Kastner was a modernist of his day. In the mid-nineteenth century he promoted the then new invention, the saxophone, and wrote a sextet for saxophones. He was interested in the possibilities of scientific music; he wrote numerous papers on acoustics. At the same time he was engaged in practical musical affairs, usually on the grandiose scale. He was one of the organizers of the international competition of military bands at the Paris Exposition of 1867. Nine nations participated, and the gathering comprised seventy-two cavalry choruses, twenty-two artillery choruses and many infantry choruses. The number of horses was about three thousand.

Kastner was even capable of lighthearted compositions. He published a song called *Le Ballon* and subtitled "grande parade aéroporiste avec descente en parachute." He also wrote several grand operas, only one of which was ever performed. When he died in 1882, his family commissioned a German writer Hermann Ludwig von Jan to write a biography worthy of Kastner's own huge undertakings. The biography was published in three volumes, 1286 pages in all.

**The name** of Robert Eitner stands in musicology as a monument of erudition. In his *Quellen-Lexikon*, on which he worked for thirty years, he listed thousands of published and unpublished musical works. But even the greatest scholars are apt to commit blunders, and Eitner was no exception. He did not know much French. When he found the Paris edition of the song *La Chanson de L'Auberge Isolée* ("Song of the Isolated Inn") he decided that Isolated Inn was the name of the composer, and listed it accordingly: "L'AUBERGE, ISOLÉE. Lived at the end of the 18th Century."

There is another strange French composer in Eitner's Lexicon: one Ungay Bergier, who according to Eitner "seems to have lived in the 16th century." One glance at his first name is sufficient to recognize in it two words: "Un gay." As to the last name, it is a misprint for Berger. Ungay Bergier is not a composer, but a scrambled version of *Un gai berger* (a gay shepherd), which is an old French song. THE END





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# BOOKSHELF

By DALE ANDERSON

**Music in the Renaissance**  
by *Gustave Reese*

It is an injustice to the author of this important 1022 page book representing the well-digested results of enormous research in that mystic period in Europe from about 1360 to 1640, more or less loosely referred to as the Renaissance, to present this all too scant review. The book review space in the ETUDE, however, is restricted, and your reviewer would require several pages merely to outline the contents of Dr. Reese's monumental contribution to musicology. It is a work for advanced students and research enthusiasts.

From the music of Dufay to that of the end of the Tudor Age, the art was influenced by folk melodies, the court, the church and the dance as well as the contemporary theatre. Dr. Reese notes at the end of his last chapter: "It has been repeated to a tiresome extent that the Tudor age was a musical one, that everyone sang and played a musical instrument. One need only look at the courts and cities of Renaissance Italy, France and Spain to find similar outbursts of musical activity (often at an earlier date). However, exaggerate the fact as some writers may, the English theatre was musical partly because the audience was more or less musically literate. If actors were singers, instrumentalists, and dancers, it was because the better class of spectator was himself all of these things or wished he were. The musical accomplishment of many Elizabethan actors may also be due, in part, to the break-up of the monasteries under Henry VIII, which forced singing boys and men, well trained in music, into other employments."

The serious significance of the book is indicated by the fact that the work has been documented by 62 pages of bibliographical references in fine print.

*W. W. Norton and Co., Inc. \$15.00*

**Singing for Amateurs**  
by *Richard M. Graves*

In his foreword to this interesting book, Richard Capell comments, "The health of a musical community is measurable by the

proportion of its members who themselves play or sing . . . not the keyboard instruments but the strings, the woodwind and the horn, instruments whose art is a kind of extension of the vocal art." Your reviewer endorses this opinion but must point out the fact that nothing can take the place of the keyboard instruments as a door to larger musical understanding, to harmony, to counterpoint and form.

The joy of singing is one of the great privileges of living. Unless you have experienced it either as a professional or as an amateur, you have been deprived of a very thrilling delight from a strictly personal standpoint. You also have missed one of the most health-giving of physical occupations. Sing because you love to sing not merely with an exhibitionist complex as your motive.

Money spent in voice study is never wasted unless you are without the average human being's modicum of a voice. You do not have to be a Caruso or a Melba or a Mario Lanza, a Rise Stevens, a Schumann-Heink, or a Marion Anderson, a Chaliapine or an Ezio Pinza. Mr. Graves writes in his last chapter, "The singer's opportunity for singing solos to an audience are, however, notably less frequent than in the past. Family music is seldom heard except in remote or exceptional households. The competition of the wireless and, to a lesser degree, the gramophone has taken the shine out of moderate amateur performances." This is true to a "moderate" extent, but your reviewer has noted a turn in the other direction. Amateurs are now singing for the sheer joy of expression and not for exhibitionism.

Mr. Graves' book is directed primarily to a British audience but is filled with valuable and pertinent suggestions. Why doesn't some one start a movement to bring back those ecstatic moments when the young folks got around the piano and sang "college songs" just for the fun of it—and what fun it was!

*Oxford University Press \$2.00*  
**THE END**



## WORLD OF MUSIC

(Continued from Page 3)

home will be on view. Gardiner G. Greene, president of Browning Laboratories, Winchester, Mass., is president of the non-profit corporation promoting the 3-day show.

**Joseph Fuchs**, internationally noted violinist, has been appointed visiting professor of violin on the faculty of the music division of Boston University's school of fine and applied arts. Professor Fuchs will direct a master class for violinists which will meet for two-day sessions at intervals throughout the school year. He is widely recognized as one of the leading violinists of the present, and was associated with Pablo Casals in the Prades Music Festivals in France.

A chamber orchestra to be known as the Hart House Orchestra has been formed by Boyd Neal, Dean of the Royal Conservatory of Music at Toronto, Canada, and conductor of the famed Boyd Neal Orchestra. The all-Canadian ensemble will be made up of the outstanding musicians of the empire and will be under the patronage of His Excellency the Right Hon. Vincent Massey, C. H., Governor General of Canada.

**Robert Crane**, instructor at the University of Wisconsin School of Music, is the winner of the first prize of \$150 in the 1954 composition contest conducted by Phi Mu Alpha Sinfonia, national music fraternity. The winning composition, *Sonatina 1952* was performed in recording by Gunnar Johansen at the national convention of Phi Mu Alpha in Cincinnati last July.

The 8th Annual Mid-West National Band Clinic will be held in Chicago, December 15-18. It is expected to draw an attendance exceeding last year's mark of 4,000. In observance of the centennial of the birth of the "March King," John Philip Sousa, the eight bands in attendance will each feature a different Sousa March in a "Salute to Sousa," theme of the 1954 Mid-West Clinic.

**Roger Ducasse**, French composer, inspector general of singing instruction in the schools of the City of Paris, died suddenly in Bordeaux on July 20, at the age of 81. He studied at the Paris Conservatory and in 1902 won the second Prix de Rome.

The University of Michigan has acquired for \$100,000, one of the most famous music libraries in Europe: the Stelfeld Music Library which had been housed in two large rooms in the

mansion of the late Dr. Jean-Auguste Stelfeld. The library contains comprehensive collections of the compositions of the sons of J. S. Bach; of Grétry; Jakob de Weert; Padre Martini; Pergolesi; six flute sonatas by Frederick the Great; first editions of Mozart's "Don Giovanni" and Beethoven's Ninth Symphony; together with a vast collection of operas, cantatas, organ and violin works of almost all the great masters from the eighteenth century on.

The Milwaukee (Wisconsin) Art Institute will conduct an exhibition at its headquarters from September 10 through October 24. Under the title, "Of Music and Art," the exhibition will emphasize the close relationship between music and the visual arts. Through the co-operation of some of the leading art galleries of the country, there will be on display paintings and sculpture, historically important musical manuscripts, and various art objects dealing with music and its historical periods.

**Abram Moses**, violinist and teacher, professor of violin at the Peabody Conservatory in the early years of the century, died in Baltimore on July 16, at the age of 78. He made concert tours and for a number of years was first violinist with the Baltimore Symphony Orchestra.

The New York City Opera Company opened its 20th season on September 29, with Joseph Rosenstock entering his sixth year as general director. The five-week schedule of 36 performances will be made up entirely of requests. Dr. Rosenstock has designated this as the company's first "All-Request Season."

The American Academy in Rome is again offering a limited number of scholarships in music and the allied arts for the season beginning October 1, 1955. Applications must be received before January 1, 1955. Details from Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, New York.

The Rockefeller Foundation recently authorized a three-year grant to the American Symphony Orchestra League, Inc., in the amount of \$83,150, to be used in the presentation of workshops for conductors, workshops for music critics, and for studies of the organization and support of the arts in American communities. Mrs. Helen M. Thompson, Executive Secretary of the League, will supervise the work.

### COMPETITIONS (For details, write to sponsor listed)

- Composition contest. Award of \$100 for a four-part setting for mixed voices of a Mass, without creed, in English. Sponsored by St. Mark's Episcopal Church, Philadelphia. Closing date December 31, 1954. Details from Wesley A. Day, 1625 Locust St., Philadelphia 3, Pa.
- Composition contest. The American Legion Marching Song Contest. Cash award of \$500. Closing date December 1, 1954. Details from American Legion Marching Song Contest Committee, Paul R. Matthews, 700 North Pennsylvania St., Indianapolis 6, Ind.

(Continued on Page 8)



## It's time someone spoke out on this question

The machine age is a blessing, as far as it lightens work. But there are signs that automatic living and push-button ease, demanding little of the individual, are giving the individual little in return.

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## WORLD OF MUSIC

(Continued from Page 7)

- Arcari Foundation Accordion composition contest. Award of \$500 for an original work—a rhapsody for accordion and orchestra. Closing date, October 15, 1954. Details from Arcari Foundation, 14 Merion Road, Merion, Pa.
- Queen Elizabeth of Belgium International Musical Competition. 1955 session for violin. Deadline for filing entries January 31, 1955. Details from Queen Elizabeth of Belgium International Musical Competition, Palais des Beaux-Arts, 11 rue Baron Horta, Brussels, Belgium.
- National Symphony Orchestra Composition Contest for United States composers. Total of \$3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestra Association, 2002 P Street, N. W., Wash., 6, D. C.
- Friends of Harvey Gaul, Inc., Eighth Annual Composition Contest. An award of \$300 for a violin solo with piano accompaniment. A \$100 award for a composition for four harps. Closing date December 1, 1954. Details from Mrs. David V. Murdoch, Chairman, 5914 Wellesley Avenue, Pittsburgh 6, Pa.
- American Guild of Organists Prize Anthem Contest. \$150.00 offered by The H. W. Gray Company, Inc., for the best anthem for mixed voices. Deadline, January 1, 1955. Details from The H. W. Gray Company, Inc., New York 17, New York.
- Musical Fund Society of Philadelphia International Composition Contest. \$1000 award for a choral work for mixed voices and orchestra. Closing date December 31, 1954. Details from Dr. F. William Sunderman, Chairman, 1025 Walnut Street, Philadelphia 7, Pa.
- Broadcast Music, Inc. Student composers Radio Awards. Total prizes, \$7,500 (first prize, \$2,000). Closing date, Dec. 31, 1954. Details from Russell Sanjek, director, 580 Fifth Avenue, Fifth Floor, New York 19, New York.

## Musical News Items from Abroad

**Marcel Dupre**, internationally noted organist, has been appointed director of the Paris Conservatory, as successor to the late Claude Delvincourt, who had held the post since 1941. Mr. Dupre is himself a graduate of the conservatory.

The 1954-55 season of the Staedische Oper of Berlin will extend from November 1 through March 31. The following operas will be presented: Wagner's "Parsifal," Weber's "Oberon," Mozart's "Cosi fan Tutti," Gluck's "Alceste," and Verdi's "Nabucco" and "Sicilian Vespers."

The Berlin Philharmonic Orchestra, under the direction of Wilhelm Furtwaengler, will tour the United States and Canada in the spring of 1955, giving a total of 30 concerts. The tour will open in Washington, D. C., on February 27, and will include these cities: New York City, Chicago, Boston, Philadelphia, Detroit, Toronto, Montreal and others to be announced.

The annual meeting of the Mozart Society in Salzburg, Austria, last August, included on its program as guest speaker Dr. Paul Nettl, professor of music history and literature at Indiana School of Music. Dr. Nettl spoke on

"Mozart in the U. S. A."

**Joseph Keilberth** conducted the four operas of Wagner's "Ring of the Nibelung" twice at the Bayreuth Wagner Festival, in July and August, taking the place of the late Clemens Krauss, whose sudden death in May caused a rearrangement of conductorial assignments.

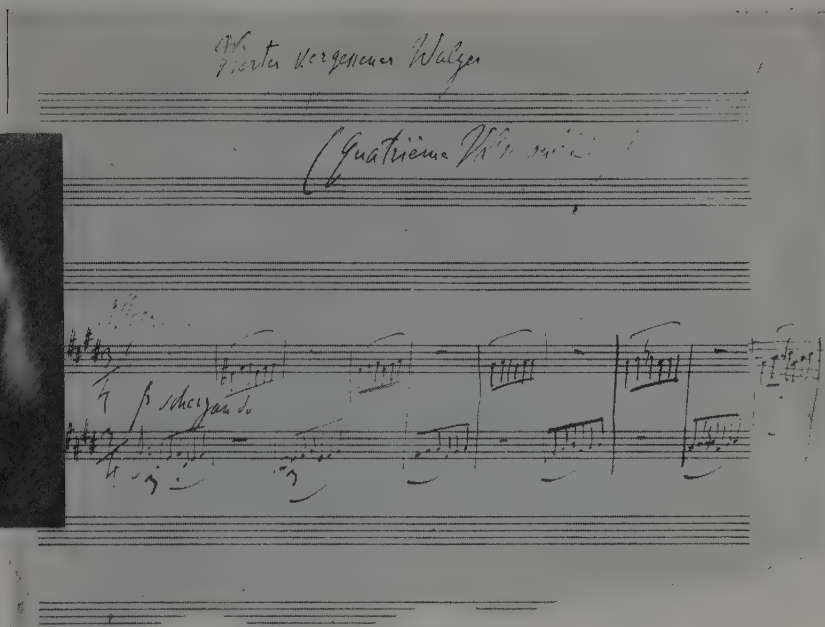
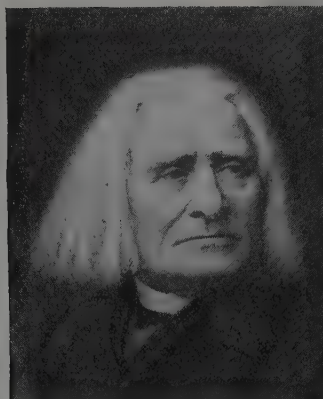
**Baden-Baden**, Germany, will be the scene of the 1955 World Music Festival of the International Society for Modern Music. Festival events will take place at the Southwest German Broadcasting Studios.

**Sir William Walton's** new opera originally commissioned by the British Broadcasting Corporation, will have its world premiere during the fall season of Covent Garden, which opens on October 26.

"The Turn of the Screw," a new opera by Benjamin Britten, was given its world premiere in September at the Venice Festival. It was presented by the English Opera Group with Britten himself conducting. The cast included John Cross, Jennifer Vyvyan, Arda Mandikian and Peter Pears.

THE END





# Liszt Treasures in Washington

*It may come as a pleasant surprise to many to learn that one of the best collections of Lisztiana in the world is in the national capital in Washington.*

**by Edward N. Waters**  
*Assistant Chief, Music Division  
Library of Congress*

THE PUBLICATION in this issue of ETUDE (on Page 27) of an almost totally unknown composition by Franz Liszt, here printed for the first time, is an exciting fact. Since the composer's original manuscript has been in America for years (above is a facsimile of its opening measures), cherished by its owner but ignored by musicians in general, its dramatic appearance now turns one's thoughts to other documents which the great Hungarian artist may have written in his own hand and which are preserved in this country. Americans should be proud to know that their land is plentifully supplied with original sources (manuscripts, letters, etc.) pertaining to Liszt, and they may be even more pleased to learn that most of them are centered in one place—the Music Division of the Library of Congress, Washington, D. C.

Very likely no institution outside of Europe will ever be able to assemble Liszt collections comparable to or even approaching those located in the famous Liszt-Museum in Weimar or the Hungarian National Library in Budapest. Yet it is reasonable to believe that the original sources for Liszt study in the Library of Congress rank next

to these foreign institutions in quantity, and an announcement to this effect was published by the Librarian of Congress in his annual report for 1935. The cause of the announcement was the most welcome acquisition that year of the Rafael Joseffy collection. Joseffy, one of the greatest pupils Liszt ever taught, venerated and revered his master, and formed a truly notable assemblage of his teacher's musical effects. Their arrival in Washington made the national library, with its additional Liszt items of noteworthy quality, a center of international importance for Lisztian investigation. A complete catalogue of all of Liszt's manuscripts and letters in Washington cannot be attempted here, but a few highlights can be mentioned which will afford special gratification to the composer's American admirers.

As a child prodigy, a youth and a young man, Liszt was the darling of society. He was so brilliantly unique as a pianist, so handsome, so charming, so romantic, that he had the world at his feet. Jealousy was quickly aroused, and detractors began to spread tales of Liszt's conceit and egocentric personality. Some of this adverse criti-

cism continues to this day, advanced by persons still incapable of grasping the composer's admittedly complex character. If ever a favored child of fortune is apt to be overbearing and immodest, it is in the first flush of his maturity, at the height of his powers and overwhelmed by adulation. Liszt reached this age as a young man of thirty or so (some would say earlier), but there is, in the Library of Congress, an authentic document firmly contradicting all charges of vanity brought against the superb artist. A paragraph from the 1924 annual report of the Librarian of Congress explains why:

Certain critics of Franz Liszt have tried to make him out a vain, bombastic charlatan. In the Library they may now study with profit a copy of Liszt's life written by Johann Wilhelm Christern (1809-1877), interleaved with blank pages on which Liszt, in his own hand, corrected inaccurate statements, added new information, and chiefly toned down the author's florid style or crossed out extravagant praises. This copy was revised by Liszt for an intended second edition of the little book. The first (Continued on Page 16)





Arthur Schwartz

## How to write good tunes

*What is the secret of writing a hit tune?  
Are there any rules that guarantee good  
results? Read what an expert has to say  
about this all-absorbing subject.*

*From an interview with Arthur Schwartz  
Secured by Rose Heylbut*

(Arthur Schwartz, composer of hit tunes and musicals, including the present Broadway success, "By the Beautiful Sea," received citations last May from New York University and the University Alumni Federation in honor of his 25th anniversary as a successful composer.—Ed. Note)

CREATIVE ABILITY in music seems more mysterious than creativity in other forms. The average man thinks the writing of tunes far more difficult than the painting of scenes or the turning out of stories. When an ambitious youngster begins to spin a melody, the very fact of his producing a pattern of tones causes his family and friends to wax rhapsodic over pretty much anything that results. I believe anyone can write a melody. Whether it's good or not is another thing; but if one had to do it—if, say, one's life depended on it—he could produce some sort of tune. In this view, the first step along the path of writing tunes is to write tunes.

Further, I believe that, in any creative field, gifts are important in this order: first, there must be some native talent; it need not be great to succeed, but it must

be there. Eminent success, of course, presupposes outstanding talent, but a small gift can go far—provided (and here comes point two) that it is coupled with a keen editorial sense of self-criticism. This, alas, most tunesmiths lack. Thus, the next step is to be able to make shrewd, intelligent comparisons between your tunes and good tunes.

Somewhere along the way, I suppose, one should talk about preliminary training. For me, this is embarrassing because I had none. In our family, my older brother got the musical training, and I studied law which, ultimately, I practiced for a while. In college, I registered for work in theory, but the instructor died and the course was dropped. But tunes kept running around in my head, so to get rid of them I became a composer. I started writing in my late twenties. After about three years, I finished the score of "The Band Wagon." At that point, I thought I ought to know something of composition, and began formal study. It confused me. So I put my dilemma before Robert Russell Bennett who advised that, if the only result of study was to mix

me up, I stop studying. This I did, with gusto. Next, I went through a period of worrying about how I was to get on without the background which men like Kern and Gershwin took for granted. I found help in studying by myself. I read some texts (not too many); listened to all the music I could, evaluating form, structure, line, mood; and worked out the piano parts of everything I wrote, although I had never studied the piano. Beyond that, I have had no formal training.

Now we come to the big thing—how does one write a good tune? I cannot tell you. I doubt that anyone can. The most any of us can do is to tell how he works himself.

I work in many ways, but one point applies to all: if a phrase occurs to me which, after inspection, seems less than good (they all seem wonderful as they occur), I drop it. If a phrase strikes me as good, or even pretty good, I pursue it relentlessly. In my files, I have an eight-bar phrase which seems good; it came to me over a year ago and I still haven't been able to solve it. As the result of pure luck and critical experience, *Dancing in the Dark* was finished in a few minutes.

The best advice is to write—keep on writing. Don't wait for inspiration; just turn things out, judging your results as critically as you can. Pursue ideas—at the piano, while walking, while resting. If you can't think of a melody, concentrate on the kind (or form, or style) of melody you want. When I wrote *Revenge with Music*, with Howard Dietz, I wanted a big song with a slightly Hispanic flavor. I had no ideas at all. Then I took a boat trip. Walking the deck, I cudgeled my wits for a theme; still nothing came. So I started thinking of the kind of tune I wanted—a minor mode, a long melodic line. Thinking of form stirred something, and what came to me was *You and The Night and The Music*.

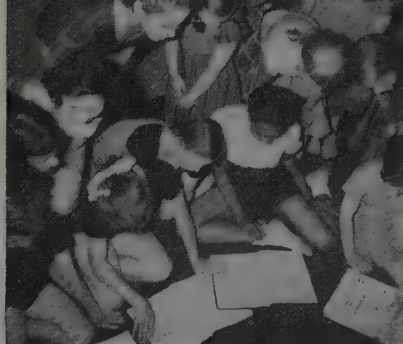
Jerome Kern taught me to write something every day. That was his own method. Not everything he wrote was useful; still, he kept on writing—not just thinking of tunes, but setting them down. Romberg, Friml, and many other prolific writers did the same, discarding the practice output, and filing promising bits for future use. On the other hand, Richard Rodgers once said that he has never written anything without some definite need, or deadline, or obligation, to spur him on.

I believe that a small natural talent combined with a great editorial sense is better than a great talent and no self-critical ability. This critical sense can be developed. Largely, it is a matter of comparison. You know which songs are good, popular, enduring; study them; find out their quality, their reason for reaching the ear, for stimulating the desire for repeated hearings. Then compare these qualities with those of your own work.

It must (Continued on Page 50)



(l. to r.) Susan Sparks (student), Ann Hutchinson (president, Dance Notation Bureau, N. Y.), Nadia Chilkovsky and Rhona Lloyd discuss Labanotation on TV show.

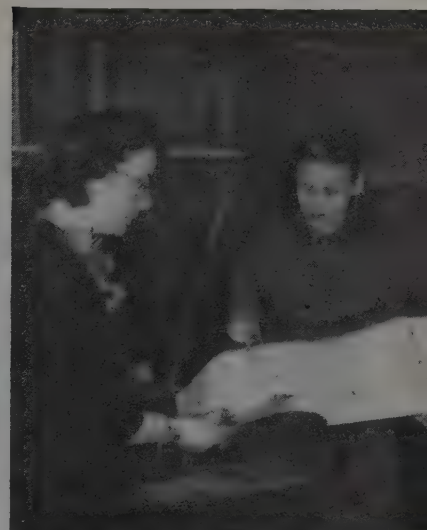


A group of Nadia Chilkovsky's students, aged 9 to 15, examine a notated dance.

Fai Coleman, 12-year-old dance and notation student "reading" a dance.



First exhibit of Labanotation at the Public Library in Philadelphia, in 1951. On display were prints of dance movement notation systems of the 16th century.



# The Dance Art Develops a Notation

*Few individuals, even those greatly interested in ballet, realize that there is very little recorded of the works of choreographers, past or present.*

*by Nadia Chilkovsky*

IMAGINE a world in which there is no music literature, no shops to sell sheet music, no scores written by the great composers of other centuries, no great symphony orchestras! Such indeed might describe the predicament, until quite recently, of those seriously interested in the plight of the dancer. For the bleak truth is that the Dance has not yet accumulated a literature. There is no exact recording of the ballets of great choreographers of the past. As a matter of fact, there is very little recorded of the works by the present day choreographers. How many of the thousands of dancing teachers and students throughout the country are familiar with the works of the contemporary masters of choreography? Compare this number with the number of musicians who have become familiar with the musical compositions of past and of present day composers and the answer is obvious. Music is a recorded art. It has been a recorded art for more than nine centuries. Literature and materials of music are available to all students who wish to examine them. And now the dance comes into new focus as an important art,

for in dance, too, there is now the possibility of achieving a collection of study materials.

The advent of a functional system of movement notation is casting a new radiance over dancing as an art. While this system of notation has not appeared in a burst of glory, the work of a few devoted proponents here and abroad and gingerly sampling by dancers in our major cultural centers during the past twenty-five years have found it to be practical, logical and adaptable to every style of dance and to every form of movement as used in industry, sports and physio-therapy. After almost five hundred years of adolescence, dance notation has finally entered upon adulthood. The dance is ready to proclaim its coming of age. Dance literacy is the beacon.

The first published record of dances appeared in 1588. The book, entitled "Orchesography," is in the form of a dialogue between the author Thoinot Arbeau, and his pupil, Capriol. The word description of the steps, however, and the accompanying figure illustrations are more interesting as

a reflection of the manners of polite society of the day rather than as a true record of the dances. From the beginning of the 18th century, with the publication of the Feuillet system of notating steps and floor pattern, there have been scattered efforts to develop an efficient dance alphabet. The sum total of this effort has resulted in the universal reliance upon word description of the French terms of the ballet accompanied by stick figure drawings. The limitations of such a system of notation would preclude, among other things, the recording of movements of the torso and the entire field of the exotic dance. In 1928, after years of study and struggle, Rudolph Laban published his system of notation (Script Danc-ing, Methodics, Orthography, Explanations; Vienna), a system which at long last proved to be flexible enough to be applicable to any type of movement. Mr. Laban, born in Bratislava, Czechoslovakia, studied the arts and sciences in Paris, Vienna and Berlin, as well as elsewhere, but his major interest was the dance. He became the Director of Movement in the Berlin State (Continued on Page 48)



*All too few church organists realize the interesting possibilities offered by the combination of flute with their chosen instrument.*



# The Fascinating Ensemble of Flute and Organ

by Laurence Taylor

AN INSTRUMENTAL combination with great musical possibilities—such is the union of flute with organ. That such a musical wedding should be a particularly happy one is only natural: both are wind instruments and blend well together by very nature. Anyone who has heard the numerous organ broadcasts by E. Power Biggs which have utilized the services of Phillip Kaplan as flutist, cannot have failed to recognize the singularly felicitous tonal blend of these two instruments. Yet all too few church organists seem to make use of the interesting and delightfully different recital program which the flute, brought in to supplement the organ, is able to offer. The writer has had the pleasure of participating in a number of church recitals in conjunction with the organ; it is his hope to arouse interest in such recitals by calling attention to some of the excellent music that is available for flute and organ, as well as to point out some of the problems and considerations which come to the fore in preparing successful performances with this combination.

No one should ever feel that the flute is out of place in the church, yet in some quarters there still seems to be something of an old-fashioned prejudice against using the flute in a church recital: the idea that "it may be all right for a radio broadcast . . ." This is a ridiculous prejudice and not even "old-fashioned." What the "old-fashioned" idea on this subject really was is clearly revealed in K. H. MacDermott's delightful book, "The Old Church Gallery Minstrels" (1948), wherein he lists some of the instruments which were used in the churches of England in the "old days" (1660-1860); they were; "Banjo, baritone, bass-horn, bassoon, bass viol, clarinet, concertina, cornett, corneopean, drum, euphonium, flageolet, fife, flute, French horn, Kent bugle, oboe, ophicleide, serpent, triangle, violin, violoncello, tin whistle." (!) . . . These instruments were evidently considered perfectly acceptable.

Primary consideration must be to select music that will be suitable and proper for dignified church use. This music must be selected from the "flute and piano" category, inasmuch as there is almost nothing that has been composed under the "flute and organ" label. All organists understand that certain styles of piano-writing transfer over to organ particularly well, and this is an important factor in selecting the flute music which is to be played.<sup>1</sup>

The flute sonatas of the eighteenth century, with keyboard parts consisting (in

most cases) of figured bass realizations, are particularly good for flute and organ, and have been much featured by E. Power Biggs on his Sunday morning broadcasts from Harvard's Busch-Reisinger Museum. And thus far it has indeed been more seventeenth and eighteenth century material than later flute music which has been featured with organ. Actually, however, it is only in the later nineteenth and twentieth century flute music where the full resources, the marvellous registration and color possibilities of the modern organ may be fully brought into play. Unfortunately, very little has been done to bring flute and organ together on nineteenth and twentieth century music; as a matter of fact, such numbers as the famous *Concertino for Flute* by Mme. Chaminade, and *Solo de Concours* by Emile Paladilhe are even more effective with organ accompaniment than with piano. And famous organist-composers Guilmant, Rheinberger, Widor and Dubois each contributed at least one original work for flute and keyboard.<sup>2</sup>

There are a number of considerations and problems to be reckoned with, if we are to achieve a truly successful union of flute and organ; of primary importance are the acoustics of the building in which one is playing. The acoustics of a high, vaulted stone church naturally differ from those of Boston's Symphony Hall or New York's Carnegie Hall. Flute tone, like organ tone, tends to "bounce back" in a live "bright" hall: thus the acoustics of the particular church may well determine the tempi and type of music chosen.

Certain acoustical properties can be judged fairly quickly. Generally speaking, the small building with a low ceiling and upholstered seats, or the choir loft and rostrum decorated with ferns and hung with draperies will tend to muffle the tone and subtract substantially from the brilliance of the sound. Under such circumstances a somewhat faster tempo to offset the lazy acoustics is justified. On the other hand, in large buildings with lofty ceilings or domes, where the sound waves spread so widely and so rapidly, a decreased speed in *allegros* and *prestos* will help to preserve clarity of contour, and will avoid the distressing impression of agitation and muddle which excessive speed plus over-resonance tends to create. One should remember that many composers set down tempo markings at home in a small room with only a piano (*Continued on Page 56*)

<sup>2</sup>Guilmant, A. *Romance sans Paroles*, Op. 85. Schott, London.

Rheinberger, J. *Rhapsodie*. Kistner, Leipzig.

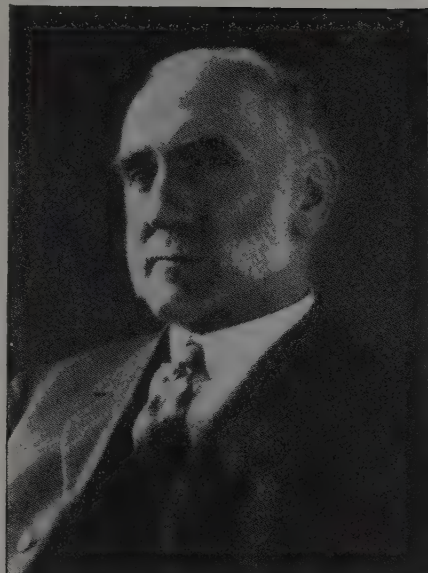
Widor, Ch. M. *Suite*, Op. 34. Heugel, Paris.

Dubois, T. *Suite (Poèmes Virgiliens)*. Heugel, Paris.

<sup>1</sup>Also, see Dickinson, Clarence: "Adapting Piano Accompaniments to the Organ," in his: *The Technique and Art of Organ Playing*, New York, 1922. Part 1, Ch. VI, pp. 29-37.



Theodore Presser



## The Story of MTNA

by S. Turner Jones  
Executive Secretary



William H. Dana

*The intriguing account of how the Music Teachers National Association came into existence and what it has come to mean to the thousands of teachers all over the United States.*

THE FOUNDER of the Music Teachers National Association was Theodore Presser, then of Delaware, Ohio.

In the summer of 1876, Mr. Presser called William H. Dana, of Warren, Ohio, into conference with him regarding the organizing of a Music Teachers National Association, which, in its character, was to be to the music teachers of this country what the National Education Association is to other educators and public school teachers throughout the country. After some discussion Presser and Dana adjourned. In October of the same year, Mr. Dana was again called to Delaware, and there, in association with Mr. Presser, a program was formulated.

The need for such an organization grew out of the experiences of Messrs. Presser and Dana. Mr. Presser up to that time had been connected as a music teacher with two different educational institutions. As a music teacher he found that the pupils who came under his guidance were poorly prepared for the work they wished to undertake. As for Mr. Dana, he had traveled over seven states of the Union during three years previous to that time, visiting music teachers in cities, towns and hamlets, and in almost every case, according to his own words, "found them incompetent."

As William H. Dana wrote later in life, "Hence it would not be out of place to say that the deplorable condition of music as a whole called into existence the Music Teachers National Association. It was founded on lines to aid the teacher of music, especially the one whose opportunities were limited. Emphasis was laid upon the fact that it was for the benefit of all, and that to be successful, all 'axe-grinding' was to be eliminated from speech and performance."<sup>1</sup>

Invitations to attend an organizational meeting were sent out, and on December 26, 1876, sixty-two men from the convention field, from the public schools, piano teachers, voice teachers, and conservatory managers met in Delaware, Ohio. The sixty-two men, including such greats as George W. Chadwick, Calvin B. Cady, Karl Merz, William H. Dana, Fenelon B. Rice, and George R. Root, had one common interest, that of improving music teaching in this country. According to the records, every speaker at that meeting "deplored the lack of culture and knowledge on the part of teachers in the various branches of musical enterprise."<sup>2</sup> This was the beginning

of the Music Teachers National Association.

At that time there were nine state organizations which affiliated with the National Association. Now there are twenty-seven state Music Teachers Associations affiliated with the Music Teachers National Association. Additional state associations are in the formative stage, and one state association is now readying itself for affiliation. Present membership is a little more than seven thousand, with a potential estimated at anywhere from one-hundred thousand to one-half million.

However, the strength and power of the Association can not be calculated solely in the number of members currently enrolled. Only those who have attended the conventions, including not only the programs and sectional meetings but the business sessions, those who have served as officers of the Association contributing their knowledge, skill, personal integrity, time and money, those who have worked behind the scenes, oftentimes without honor or fanfare, in short, only those who have participated in the workings of the Association can fully appreciate the contributions made by the Association not only to the improvement of music teaching, but to the advancement of the musical life of this country.

During the first thirty years of its life, from 1876 to 1906, twenty-eight annual meetings were held, but reports of those meetings are incomplete and difficult to obtain. Available records give accounts of meetings at which students seemingly, and in spite of the high ideals of the founders, were exploited for the glorification of their teachers. These early meetings seem to have taken the shape of concerts interspersed with the reading of papers usually dealing with the pedagogy of music.

Nevertheless, the Association made definite contributions to music pedagogy and to the professional musical life of the United States. According to some writers the Music Teachers National Association was influential in the establishment of an international pitch. Undoubtedly the discussions and recommendations made at these early meetings influenced those individuals responsible for the setting up of copyright laws which offered some protection to composers and authors. Certainly, the Music Teachers National Association assisted greatly in the establishing of a standard pedal keyboard for pipe organs. Thus, it can be seen that matters which today are taken for granted were vital problems to musicians and teachers fifty to

(Continued on Page 49)

<sup>1</sup>Dana, William H., "The Beginnings of the M. T. N. A." *Proceedings for 1914*, Series 9, p. 180.  
<sup>2</sup>*Ibid.* p. 182.



*In the field of music teaching,  
as in every other activity,  
there is no denying that*

# **Results Count!**

*An Editorial*

by JAMES FRANCIS COOKE

MANY TEACHERS of music have written to the writer, "I know teachers who have not had half the educational opportunities that I have had, who secure more applications from pupils than they can accept. Why don't I succeed in that way?"

This question almost answers itself. It came in all probability from a teacher who has not produced results comparable with those of her competitors. The world demands results, and results are the best kind of advertising a teacher can have.

An associate of the late George Washington Crile (1864-1943), internationally known Ohio-born surgeon, once told the writer that the famous physician was often asked what was the young physician's road to success. He replied: "Results, results, results. Nobody wants to patronize a doctor who does not show a high average of results, no matter how many university degrees he may have framed upon his walls. Pills and plasters and prognoses are all right, but what the patient wants is to get well."

We have known many teachers who have had especially fine training, who after leaving the college or the conservatory entered into a kind of dream world of self-admiration. They assumed a ludicrous attitude of superiority toward all prospective pupils. One young man in immediate financial difficulties, came to the writer's office and laid down an expensively prepared circular, citing his years of study under prominent masters and following this with reprints of newspaper notices of concert appearances in European cities. But such evidence did not necessarily make him a good teacher. He had never produced any worth while pupils because most of his lesson time was so taken up with exhibitions of his own skill at the keyboard accompanied by an *obbligato molto amoroso* of praise of his concert appearances, that the pupils got very little from the lessons.

Inasmuch as he was the friend of an acquaintance, we took time to rewrite the circular emphasizing three phases of music

study in which prospective patrons might be interested. We endeavored to get him to focus his mind sharply upon the pupil instead of himself. He added two specimen programs of his more successful pupils. He also added half-tone portraits of the two attractive young ladies. In a few weeks, greatly to his surprise, patrons commenced to come in, and he soon secured a profitable teaching clientele.

Perhaps the most fortunate attitude any teacher who is not producing results can take is that of asking himself some very pertinent questions. Such a list of questions might start with:

*Do I keep an accurate account of each pupil's work, week by week, month by month, year by year?*

We have known in Europe many noted teachers who, when they secured a new pupil, procured a sizable notebook in which the pupil's progress at every lesson was carefully recorded. Edouard Schütt (himself a pupil of Leschetizky) and an excellent pianist, although better known as a composer, showed me such books at his home in the Italian Alps at Merano. In Oslo, Norway, Christian Sinding showed me books in which he made records of his work as a teacher. Sinding kept careful notebooks of his musical inspirations. He had a great number of little black books with very small staves in which he recorded themes in microscopic notes. He called them the Norwegian equivalent of "musical piggy-banks."

Lesson record books are used by many American teachers. One teacher remarked, "Why shouldn't the teacher keep careful records just as a bank keeps records? When money is deposited in the bank, an account is immediately opened in the depositor's name. At any time the bank can tell almost immediately the amount of the depositor's balance. Of course, an art cannot be metered like money, but it is not too difficult for a competent teacher to put down with fair and just exactness and regularity just what the pupil is accomplishing."

When Mr. Theodore Presser returned from his two years course at the Leipzig Conservatory, he brought with him his "Schein" or diploma signed by Karl Reinecke, Jadassohn, Zwintscher and other members of the faculty. This Schein now hangs upon the wall of the Presser Memorial Room at the entrance of the Presser Home for Retired Music Teachers in Germantown, a suburb of Philadelphia, Pennsylvania. He told the writer that records of his work, even the compositions and the editions he had used, were preserved in the archives of the Conservatory, along with those of Edvard Grieg, Sir Arthur Sullivan, and other famous students. He remarked that this always gave the student a sense of responsibility and was a stimulus in his progress. He realized that somebody cared what he was doing and kept an eye upon his work. This stimulated a serious personal concern in his own life career.

We have known of some American teachers who, after they had given a lesson, gave no more subsequent thought to it than would a soda clerk to a banana split after he had served it. Possibly the pedantic continental teachers of other days were a bit too meticulous, but they made masters. Many of the leading American teachers, colleges and conservatories go to great lengths to keep necessary records of the students' work and find that it pays.

Music teaching considered from many standpoints, psychological, sociological, educational and cultural, is a very important occupation. Its real leaders look upon it very seriously. The young doctor graduating from any foremost medical school receives from the American Medical Association a booklet containing the Oath of Hippocrates (allegedly 2300 years old) by which young physicians dedicate their lives to support the highest principles of the profession. Perhaps a music teacher upon entering the musical profession should take a similar oath. Here is a possible musical adaptation of the principles of this oath. One might call it the Oath of Orpheus:

*(Continued on Page 47)*



**S**INGERS who, like myself, are Italian born and Italian trained, are frequently asked about the "secret" of Italian singing. Exactly why has Italy been enabled, both in the past and now, to produce such a generous supply of good singing? At first, the question startled me somewhat; but now that I have given thought to it, I think I see three separate reasons.

First, we must take the climate into consideration. Italy is blessed with much warmth, much sunshine, and little humidity, all of which are good for the voice. But other parts of the world also enjoy comparable climatic conditions—parts of the United States feel very much like Italy!—so the entire credit cannot be given to weather alone. Next, we have the Italian language which is perfect for good singing, consisting as it does of pure, open vowels and uncomplicated consonants. When you are accustomed from childhood to speaking in the same vocal formations which must be learned for good singing, the singing comes to you more easily. Still, I hardly feel that language alone explains the "Italian voice." In third place, then, and most important, is the classic Italian method of singing. And granting that climate and language are splendid aids in learning this method, it must nonetheless be carefully learned!

The first step in good singing—and one which, in Italy, is given the greatest consideration—is breathing. We spend much time in mastering the correct intake of air. This is always a breath originating in the diaphragm, supported by the strong abdominal muscles, and *never* involving the chest. No matter how deep a breath you draw, chest and shoulders should never move! It is a bad mistake to mix diaphragmatic breathing with chest breathing, as sometimes can happen. The great secret of good singing is to rest every tone—loud or soft, high or low—on a purely diaphragmatic breath. Once this has been thoroughly mastered, it is quite possible for a singer to be suffering from a cold or constriction of the chest, and yet to produce beautiful tones. Chest-breathing deceives the singer into thinking she is drawing a full breath, but actually she is not. The right breath for singing must always come from the diaphragm—and the best way to understand and master this breath is to lie flat, relaxed, quite as if you were sleeping, and to breathe as you do when you sleep.

After good respiration, the next most important point in the Italian technique of singing is the emission of this breath as vocalized tone. The great goal is to send the natural tone out of the mouth, at the same time supporting it on the diaphragm. A helpful way to do this is to keep the mouth in the position it normally takes when you smile or yawn. Thus, the throat cavity is opened and kept open,

and the organs of speech remain relaxed. Singing vocalises on an OH formation of the lips tenses the passages which should remain free. Especially, the throat and neck must *always* be relaxed. While you are vocalising, put your hand gently to your throat; if you feel the slightest tension, something is wrong with your method of emission. Whether you sing high or low, loud or soft, the throat and neck must always feel as relaxed as if they had no muscles at all! This type of emission gives tone a sweetness of color and avoids harshness. Here, the Italian language is helpful since its natural sounds involve no harshness; still, the singer must master

the technique against the time when she will be called upon to sing the "throughs" of English, or the "Achs" and "ichs" of German. The same relaxed technique must be applied to any sounds in any language. For this, it is wise to remember that the yawning, or smiling, mouth position must be maintained in the same degree of openness for all vowel sounds. So must the throat. A good exercise is to sing the five vowel sounds—AH, AY, EE, OH, OO—on one breath, keeping the throat in exactly the same position, and modifying the mouth position only as much as is required by the lips to distinguish clearly among the vowels. (Continued on Page 60)



Miss Barbieri as *Aida*

Fedora Barbieri herself



## Is there an "Italian" Method?

*A leading star of the Metropolitan Opera Association  
presents interesting and revealing facts  
concerning the "secret" of Italian singing.*

*From an interview with Fedora Barbieri  
Secured by Myles Fellowes*



(Continued from Page 9)

edition appeared in 1842 [more likely 1841] and was printed by Schubert in Hamburg. It was not a white-haired disappointed Liszt, but the idolized virtuoso at the pinnacle of his glory, who set his biographers this example of moderation, truthfulness, and good taste.

Particularly touching among Liszt's autograph improvements was his insistence that his own boyhood teacher, Carl Czerny, be given his full measure of "praise" and "gratitude." It would seem that only a great soul can exhibit such thoughtful generosity.

The Library of Congress has another highly significant and unexplored specimen of Liszt's carefully considered reflections and expressions. It is a notebook, used by the composer in 1874, in which he drafted letters that he had to write to friends, near-friends and professional colleagues. He had the commendable, though time-consuming, habit of "roughing-out" a letter first in order to voice his thoughts as explicitly or as effectively as possible. Two of these drafts were intended for recipients in America—Florenz Ziegfeld, director of the Chicago Musical College (and father of the later producer of the Ziegfeld Follies), and Henry Wadsworth Longfellow, the great American poet, whom Liszt had met in Rome in 1868.

No biographer seems yet to have used this notebook, which is crammed with important observations (in their first form), messages and references. Liszt was interested in current events and famous contemporaries, many of whom he knew well, and he was sensitive to their weaknesses as well as their strengths. Here, too, are examples of a genial wit—including a sketch of a temperance song!—a phase of the composer's nature which is all too little known.

The Joseffy collection, already mentioned, was reported as having 21 of Liszt's autograph manuscripts, a description which needs some modification. One of these is a printed work on which Liszt wrote changes and corrections. Six of the Joseffy items are manuscripts of as many *Hungarian Rhapsodies* arranged for orchestra by Franz Doppler. They are filled, however, with Liszt's emendations and improvements, and they show that Liszt was steadily increasing his own competence as an orchestral manipulator. But they also show something, from the humane point of view, even more important—that Liszt was ready to give credit where credit was due. On one of the Rhapsody manuscripts, Liszt wrote: "Bravo, Doppler! Excellently orchestrated!" an encomium which

his collaborator must have warmly welcomed.

The largest single manuscript of Liszt's in the Library of Congress, and a most important one for what it discloses, is his autograph of the celebrated *Soirées de Vienne* of 1852. Few pianists today play the whole set—and more's the pity—but rare indeed is the pianist or piano student who has not played one of the pieces, invariably number six since it is not as difficult as the others. There are nine *Soirées* in the entire set, nine charming and fanciful and brilliant piano fantasies based upon the Viennese waltz melodies of Franz Schubert. They are far more than mere transcriptions, however, for Liszt took the themes of his predecessor (whom he adored), juxtaposed them anew, extended them, dressed them up in virtuoso guise, and vastly enlarged Schubert's original modest concepts. On the other hand, he did not cheapen one whit the beautiful dance airs; he ornamented and augmented them so as to make them suitable for the large concert hall in which intimate dance music is less at home than in the taverns that Schubert so merrily frequented.

Besides offering a serious student an ideal lesson in the art of piano paraphrase, the *Soirées de Vienne* has a sentimental value which every follower of Liszt must cherish. This is explained in an essay which I had the privilege of writing for *The Library of Congress Quarterly Journal of Current Acquisitions* in 1949 and from which I shall venture to borrow a paragraph.

"In his old age Liszt played [the piano] little. He was the *grand seigneur*, fêted and sought after. If persuaded to play at all he would obviously turn to those pieces which lay nearest his heart. During the last month of his life (he died on July 31, 1886), he was invited to the castle of the Hungarian painter, Michael Munkácsy, where he stayed from the 5th to the 20th of July. A special concert was arranged in his honor on July 19 in nearby Luxembourg, and before he departed he was prevailed upon to play. He chose three pieces: his *Liebestraum*, No 1; a Chant polonais from the *Glances de Woronince*, and the sixth *Soirée de Vienne*. It is not recorded that he ever touched the keyboard again."

It is curious, but not surprising, that Liszt was especially fond of the sixth *Soirée*, the same one that so many students have played. This one is the least adorned of all, the first half being almost stark in its bare octaves, the second half a succession of subtle waltz themes surrounded by purling triplets of

ineffable grace. Liszt may have, felt that something more was needed, and he subsequently expanded this *Soirée* to give it more *éclat* and brightness. An autograph manuscript containing this addition has also found its way to the Library of Congress, where it awaits further study. It contains, too, emendations to some of Liszt's most notable operatic transcriptions, among them the formidable *Don Juan Fantasy*, which posterity has judged severely without benefit of comprehension.

This brief recital of Liszt sources and resources by no means exhausts the capacity of the Library of Congress to satisfy a researcher delving into the composer's career. There are many autograph letters and many first editions, some of the latter bearing Liszt's corrections for later printings. He composed rapidly, not slowly like Beethoven, but he was always eager to improve his work and refine his art. In this respect, as in others less readily acknowledged, he stands as a model to young composers of the present day. Properly understood, he should be an inspiration for contemporary music students, for his was a questing mind which ranged over many fields of knowledge and spiritual satisfaction. The documents in the

Library of Congress attest this, and reveal the perfection he was always striving after. If he fell short of the mark, it was because he was human and suffered from the ills that human flesh is heir to.

Franz Liszt remains one of the most mysterious, attractive, generous-spirited and irritating personalities in the whole history of music. Studied as a man or as an artist, he refuses to come to terms with his biographers, who fret painfully over his qualities and his defects, with both of which he was plentifully supplied. It is good to know that the national library in Washington has an unusual amount of source material about this enigmatic man, who profoundly influenced the development of music with a minimum degree of emphasis on his own enormous gifts. As additional Liszt items come to the Library of Congress, the collection will wax in significance as an important center for the study of the composer himself, his art, and of romanticism in general. And the stronger the collection becomes, the more satisfied Americans may feel about the breadth of the culture inherited from the Old World and preserved and experienced in the New.

THE END

## AN IMPORTANT ANNOUNCEMENT

ETUDE is privileged to announce that the November issue will introduce Ralph E. Rush as the newest addition to its already excellent staff of departmental editors. Mr. Rush will be editor of the School Orchestra Department of ETUDE, and will have an article in each issue dealing with problems as they arise in the daily class room of the school orchestra director. Mr. Rush is Chairman of the Music Department and Associate Professor of Music and Education at the University of Southern California, Los Angeles. He is nationally known in educational fields and from 1952-1954 was president of the Music Educators National Conference. His introductory article will deal with the school orchestra today and what school orchestra teachers believe are necessary requirements for a successful school orchestra program.



L. to R., Bruce, Nancy, Marilyn, Richard, Jane, and Stephen the six piano playing children of Mr. and Mrs. Earl C. Crawford of Rumford, Rhode Island, with their music-loving dog, Spike. The children have appeared in recitals in solo and ensemble numbers.



(ETUDE takes pleasure in presenting herewith the first article in the new Choral Department edited by George Howerton, Dean of the School of Music, Northwestern University, Evanston, Illinois. It is hoped that workers in the school choral field will come to look upon Dean Howerton's monthly department as a source of practical help in the every day classroom problems.—Ed.)



by George Howerton

THE WIDESPREAD attention now given to choral singing as a field for special development is a comparatively recent phenomenon in American music. While there have always been choral performances and widespread use of choral music, still, by and large, it is only in the second quarter of the twentieth century that the choral art has taken its place among the significant musical entities.

It is well for chorally minded persons to pause just now and take stock of the present situation. What have been our principal accomplishments? What should be our immediate concerns, and to what goals do we look in the future? In this past quarter of a century, the period of development or emergence, the primary concern of the choral conductor appears to have been the building of technique. This was thoroughly natural. As the choral pioneers looked about the field for literature to sing, it was obvious that for artistic performance of this music a group of trained singers would be prerequisite. Consequently, the conductor usually has occupied himself with the development of technical proficiency. Many persons who have observed or participated in the choral competitions so popular in the past few decades can recall all too well the great importance attached by adjudicators to such matters as pitch, intonation, blend, and balance. These are fundamental to good choral singing; they will always demand the most careful observance by the good conductor. However, one eventually reaches a stage in the training process where they must cease to become points of sole preoccupation and must be cultivated, not for themselves alone, but as a means for the recreation of choral masterpieces through fine performance.

As one goes about the country nowadays and hears the performances of all types of choral organizations in all types of situations, one can but be impressed by the generally improved standard of choral singing in recent years. The care lavished by conductors on pitch, intonation and diction is evidenced in what is often a general excellence as to technical skill. At the same time, one is also impressed by a lack of corresponding excellence in such matters as taste in literature and stylistic treatment accorded the works under performance. In many cases, one is struck by the beautiful performance of unworthy material. Items of little or no musical value are treated with

## Present Aims and Objectives in Choral Music

*An authoritative appraisal of the present day choral situation—its assets as well as its liabilities—with suggestions looking to improvement along the way.*

the greatest precision as regards technical detail; that same attention to literature of good quality could produce a performance of real esthetic value, but when applied to material of little intrinsic worth produces a result that hardly seems to justify the effort expended.

It is not a matter of the mood or character of the literature. The problem is solely one of musical value. One must not confuse seriousness with merit, nor confound difficulty with excellence. In all ages men have written sometimes gayly, sometimes soberly.

Some of the best music of all times is extremely simple; some very difficult music is not worth the labor required to bring it to performance. This is not to say that one should always choose easy music, far from it. One should select a variety of literature, some easy and requiring little concentration as to purely technical considerations, some more difficult and challenging the singers' abilities. The point is that, whatever the choice, the primary concern should be that the composition have artistic value.

Once a composition is selected, and before it is placed in rehearsal, the conductor should make a careful study of the work with regard to stylistic considerations. One of the most prevalent deficiencies on

the part of present-day choral conductors is a frequently appalling lack of awareness in matters of style. This may be due to insufficient knowledge or it may be merely a failure to apply what in many cases the conductor knows but fails to utilize in his choral performance. It is chiefly a matter of secure grounding in music history. If one has made a proper study of music history, one is aware that all pieces cannot be treated alike, the manner of their performance varying with the period in which they were written. All this is known, or should be known, to any good music student. Music history is an important part of the curriculum in all schools where music is well taught; however, it is frequently apparent that too little attention has been given to making the link between knowledge acquired in the classroom and application in performance.

At this point, the consideration turns from a purely musical one to that of pedagogical principles and educational philosophy. What is the purpose of the study of music history? Should it not illumine all our activities in music, making us perceptive of the position of any piece of music in the whole stream of the art? Should it not make our treatment of any composition more intelligent and more keenly (Continued on Page 63)



# New Records

Reviewed by

PAUL N. ELBIN

**Tchaikovsky: *Symphony No. 6 in B Minor, Op. 74***

Capitol's fall releases boast an improved jacket, an inside protective envelope, the R. I. A. A. recording curve (thoughtfully indicated)—and a new level of excellence for FDS sound. Tchaikovsky's *Pathétique* presents the Pittsburgh Symphony Orchestra in its finest disc-light to date, the reproduction being what the hi-fi world calls terrific. Unless you object that the second movement is not sufficiently *con grazia*, you will likely find William Steinberg's reading as well-conceived as any in the long list of competing discs. (Capitol P-3272)

**R. Strauss: *Till Eulenspiegels Lustige Streiche***  
Waltzes from "*Der Rosenkavalier*"

This 10-inch disc is a good example of the need for middle-size LP's. Each work is complete to a side, yet the buyer is not required to buy a whole orchestral program to get *Till Eulenspiegel*, which, in this case, is given a notable reading and recording. Eugene Ormandy is hard to beat for music of this type, and the Philadelphia Orchestra purrs through the score like a 200-horsepower automobile climbing Pike's Peak. (Columbia AL 46)

**Operatic Recital—Nicolai Gedda**

At this stage of his career, promising tenor Nicolai Gedda must choose his recital material with unusual care. Thoroughly effective in Angel's recording of two Lehar operettas, the young Swedish singer is decidedly uneven in the program of operatic arias chosen for his first solo album. In general, his Italian arias are sung with more intensity and better coloring than his French choices, but throughout there is such careful singing as to tend toward monotony. Alceo Galliera's direction of the Philharmonia Orchestra is skillful, and the recorded sound has a silken texture. (Angel 35096)

**Handel: *Messiah***

London Records' *Messiah* is complete to the last repeat, and it must be judged a successful recording. What the perform-



Dr. Paul N. Elbin

ance lacks in drama it boasts in dignity. Sir Adrian Boult, who conducts the London Philharmonic Orchestra and Choir, maintains a steady beat, taking the "Hallelujah Chorus" (for instance) nobly rather than in the breathless style to which many of us in America are accustomed. The soloists tend to over-emphasize diction at times resulting now and then in faulty intonation. Nor are they over-zealous in their interpretations. On the whole, however, Jennifer Vyvyan (soprano), Norma Proctor, (contralto), George Maran (tenor), and Owen Brannigan (bass) sing their parts sincerely and pleasingly. (London LLA 19—four discs)

**Bach Organ Music**

It all depends on how you like your Bach organ music. Jeanne Demessieux, distinguished young French organist, belongs neither to the E. Power Biggs school nor to the Virgil Fox school. She appears to have no use for the baroque organ and her Bach would occasionally clash with a metronome. Yet her style is not personal or eccentric. On the sonorous organ of Victoria Hall, Geneva, she plays the Toccata, Adagio and Fugue in C Major, the Fugue à la Gigue, the Prelude and Fugue in A Minor and three chorale-preludes. Hi-fi

bugs who want to test their Klipschorns or their bass reflex cabinets will find plenty of bass on this record. (London 946)

**Folk Dances and Songs from Russia**

Colosseum assures American buyers that "No part of the proceeds from this recording enures to the benefit of the Soviet Socialistic Republics or any of its agents or representatives." Thus relieved of fear of future investigation, we may consider this disc on its merits—which are considerable. There are eighteen different titles, some of the pieces being orchestral and others vocal. The orchestra is the Osipov Russian Balalaika Symphony, the soloists four Russian males with the qualities associated with authentic Russian singing. Reproduction is only fair, but the performers make the most of their homeland music. Colosseum CRLP 144)

**Debussy: *La Boîte à Joujoux***

Though played with splendid *finesse* by the RIAS Symphony Orchestra of Berlin under Jonel Perlea, the score is not something to remember Debussy by. Indeed Debussy grew tired of the *Box of Toys* ballet endeavor and left the piano version to be transcribed for orchestra by André Caplet. Since both performance and reproduction are excellent, a shopper's choice will depend solely on his interest in the music. (Remington R-199-159)

**Music for the Organ**

Not to be outdone by Aeolian-Skinner, the Möller organ people are resorting to hi-fi records (RCA-pressed) to tell the story of recent developments in organ design. The first of Möller's series was made in Ernest White's studio in New York's Church of Saint Mary the Virgin with White serving as recitalist. Unlike the competitor's first demonstration disc, Möller's is all music—no lecturing. And a splendid recital it is, especially the Bach (*Partita in C Minor*), the Martini (*Aria con Variazione*) and the Arne (*Flute Solo*). Piston action is noticeable in the close-up studio situation, but the tonal clarity and brilliance are magnificent. (M. P. Möller, Inc., Hagerstown, Md.)

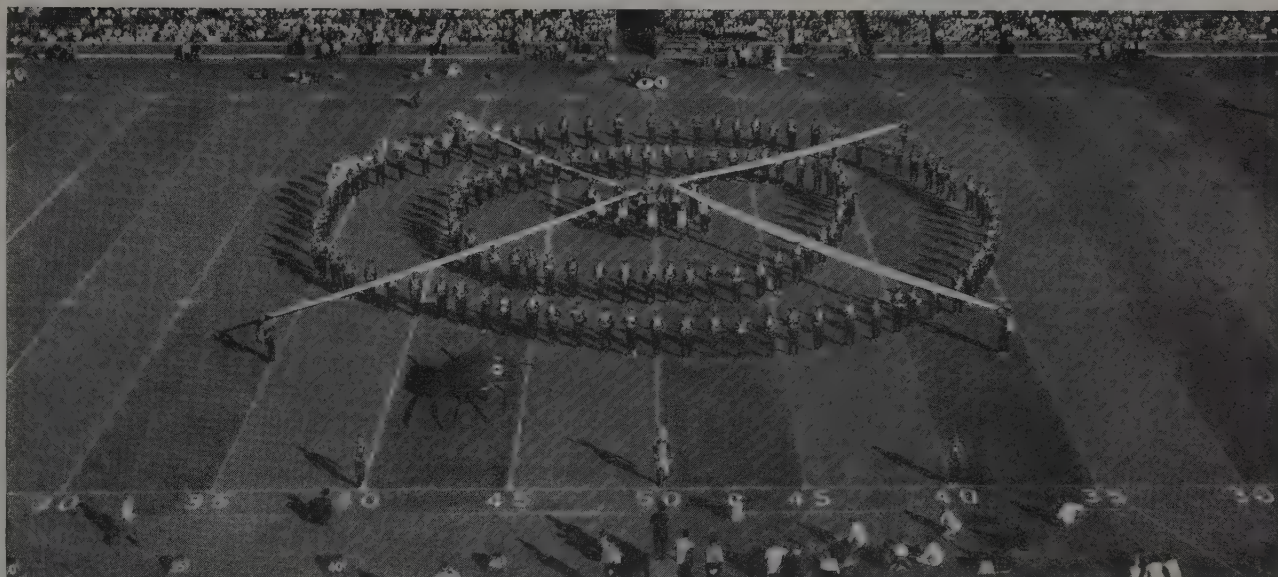
**Gounod: *Romeo et Juliette***

London Records has a triumph in this three-disc (Continued on Page 62)



# More than a Downbeat

*The director of the University of Michigan Bands  
gives more information of value in the organization of college bands.*



University of Michigan Marching Band Forming a Spider Web

*by William D. Revelli*

## PART II

Continuing with the listing of the conductor's assistants, we have:

### (II) Assistant student manager

He will assist the student manager in all capacities designated by the conductor. This post is usually awarded to a Junior, since he will be given an opportunity to serve a year as apprentice, and if worthy, will succeed his superior.

### (III) Equipment Manager, who has the following duties:

1. Maintain an accurate and up-to-date inventory of all band equipment.
2. Upon directive from the conductor, one week before the opening of the fall term, requisition all uniforms from cleaners and have them delivered to the uniform room. Check all items and confirm check list with conductor.
3. Issue all necessary equipment to qualified band members as designated by the conductor.
4. Be responsible for the movement of all band equipment for all rehearsals, drills, and engagements as directed by the conductor.
5. Maintain a neat and orderly instrument storage room.
6. Report immediately any damage or loss of instruments to the con-

ductor.

### 7. At Drill Field: Two days prior to first drill:

- (a) ask custodian to line drill field (5 yards intervals)
- (b) check public address system
- (c) move two towers to 50 yard line—one on each side of field
- (d) check with conductor on transportation of band members and instruments to the drill field

### 8. At Stadium

- (a) check band's location in stands
- (b) check podiums—both sides of field
- (c) check public address system
- (d) check yard markers

### 9. Upon completion of the football season call all marching band equipment, instruments, uniforms and accessories. Check these against previous inventory.

### 10. Advise conductor of all necessary replacements and repairs.

### (IV) Two Assistant Equipment Men, who assist the manager as directed by the conductor

### (V) Librarian—senior or graduate student

1. Maintain a complete and up-to-date inventory of the band library

2. Catalogue, process and file all scores and parts as designated by the conductor.

3. Insert all scores and parts in folios as designated by conductor.

4. Distribute and collect all folios at all rehearsals and engagements of the band.

5. Maintain the library in a neat and orderly manner.

6. Supervise copying staff in the copying and duplication of all scores as directed by the conductor.

7. Advise conductor of library needs, such as pens, rulers, filing envelopes, inventory cards, mending tape, etc.

8. Collect all folios at conclusion of marching season and check against previous inventory.

9. Advise conductor of all necessary additions and replacements.

### (VII) Assistant Librarians—as required for efficient function of the department. (We have four at Michigan) They assist the librarian in the areas mentioned above, and as directed by the conductor.

### (VIII) Script Writer and Announcer

This staff member is appointed on the basis of experience, personality, voice, appearance and his ability to  
(Continued on Page 58)



# Simple Approaches to Choral Conducting

*An experienced  
choral director speaks plainly  
concerning the responsibilities and  
duties of those engaged in the choral field*

by JOHN F. KYES

*(John F. Kyes is music critic of the Worcester [Mass.] Gazette and program annotator for the Worcester Festival which he has attended regularly for the past 29 years. He has been active also as a choral director.—Ed. Note)*

CHORAL SINGING is on the upswing. This most ancient and honorable form of musical expression has found new powers to charm the singers themselves, and to draw greatly increased audiences.

One could rather casually dismiss this development by attributing it principally to the efforts of a few highly gifted conductors, and in particular to those fervent agencies headed by Robert Shaw and Fred Waring. Happily, however, the movement is by no means so limited, and is making itself felt in many ways much closer to the "grass-roots." Where choral singing is seen as the answer to a very definite local need, methods are being devised and fine results secured, even with rather ordinary singers.

I have been impressed in recent seasons by the a cappella choirs from comparatively small and obscure religious colleges. Some of these tour successfully halfway across the country. Their brand of singing would indicate unusual vocal powers and carefully selected personnel. Instead, here are young people who are training to become organists and choir leaders, or directors of religious education. Their vocal cords are ordinary, but their devotion to religious music is unusual. The results reveal that choral singing, linked to a valid driving force, is one of the most potent of the human arts, and has by no means as yet attained its full stature.

Cheered by these favorable symptoms, one could lean back complacently and wait for a generation, assured that these young people and many other agencies will see to it that choral singing develops along sane lines. But why wait? Idealism is not hedged about by any copyright. The basic principles of choral singing and conducting are not a patented formula, passed down from father to son. Any singer, any

leader, if honestly inclined to appraise his true position and possibilities, can increase his individual usefulness and do much to forward the cause of choral singing as a whole.

To understand the present spotty choral conditions, one must comprehend the changes which have taken place in musical teaching during the past few decades. In high school forty years ago, those who liked to sing were grouped into a chorus. No effort was made to acquaint us with the history of music, the lives of composers, much less the simple facts about chords and keys and harmony. We just sang. Here and there, a child popped up who could play the piano for us. He "took lessons," he was different. Neither we nor our supervisors dreamed that we needed to know a little about the piano, or that the other child, the pianist, needed to know something about singing. We were friends, but separated by walls of blindness. Only a few of us had the double interest, the double opportunity, and learned about music as a whole.

School bands and orchestras were then in their infancy. With the phonograph and radio came a sensitizing of the public ear, and the wave of interest in orchestral music brought great changes, even in the public schools. Young people knew more about musical instruments. "Music appreciation" became a school course, not a vague term. School singing made advances, too, but in only a few cases did the art of singing become taught in the full and intelligent manner achieved by orchestral instruction.

Our choral singers and conductors of today are the product of these many different gradations and combinations of training. We arbitrarily assume that they possess certain knowledge, certain viewpoints. In many cases, it just is not so.

Upon present and would-be choral conductors rests the great burden of understanding and of leadership. To any choir-singers who read this, I would voice one earnest warning: Do not undertake to re-

form your leader. He needs most of all your loyalty and obedience. Use these principles hereinafter expressed, to improve your own work as a singer. Be very slow to assume or reveal that you have knowledge the leader does not possess.

Upon leaders of choruses, I would urge the crying need of candor, of self-examination. Look back upon your first choice. Did you tackle this field from necessity or as the result of well-rounded training? Are you essentially a singer, an organizer, a pianist, an organist, or by any chance a well-rounded combination of these? How much musical knowledge do you possess? How much of it do you manage to pass along to your fellow-musicians, without boring them? What are you doing to broaden your own outlook and abilities?

Two extremes will serve to sketch the vast extent of the problem. On the one hand, we have the leader who is 100% a singer, and who has been drafted to lead singers. His every motion and thought pertains to singing, and the poor accompanist for such a group has a sorry time of it indeed, trying to fit in a few notes on the piano or organ. At the other extreme, we have the trained pianist or organist who is assumed to be qualified thereby to direct a choir. He is likely to think in terms of musical forms, and the singing is just a part of the total effect. He expects by pressing some button, as it were, to elicit a certain amount and kind of tone, treating his choir as he does the stops and keys of his organ. That singing is a human process, and that singers as human beings have certain needs and limitations, does not occur to him.

In between these extremes are leaders who have vast twilight zones in their work, or who permit haziness to plague the labors of their singers. Things everyone should know musically, we find never mentioned or understood in such choruses. Let us emphasize some things which are rudimentary.

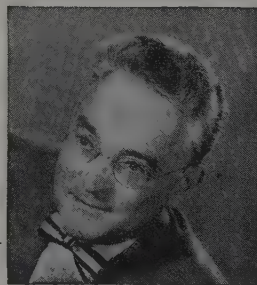
Choral leaders need personal standards. These can (*Continued on Page 57*)



# SCHUMANN'S *Prophet Bird*

## A Master Lesson

by GUY MAIER



(This is the first of a series of lessons on familiar piano pieces in which Mr. Maier introduces "comments" by the composers on the interpretation of their compositions. Any relation to historical fact is co-incidental; the "conversation" is purely fictional. Next month's lesson will be on Chopin's Nocturne in B-flat Minor, Op. 9 No. 1.—Ed. Note)

THE FIFTEEN year-old girl's teacher had helped her acquire a bright, well-controlled finger technic. Teacher knows that since so much music is built on broken chords, pianists must have thorough grounding in them; so she drills her students especially on Pages 34-42 of "Thinking Fingers?" (Book 2), stressing light finger tips in the practice of all broken chord exercises. One of the pieces she assigns for practical application of these chord shapes is Schumann's *Prophet Bird*, which contains quantities of patterns like these:



all to be played with delicate, feathered touch.

So today, our fifteen year-old pianist had practiced the *Prophet Bird* "featheringly" for quality and minutely for exact rhythm. Yet, as her hands fell into her lap as she played it through she broke down and cried . . . Why? Because this piece frustrated her; she just couldn't play it.

"Well," she sighed resignedly, "try again. Better luck, perhaps!" . . . but it came out even thicker and more unbirdlike the second time through. She cried harder this time; but suddenly jumped as a deep, gentle voice from back of her chair said, "Oh, Fraulein, don't feel so bad. You really know the notes and technic of that piece very well, but you just don't know what the piece is about, do you?"

Scared, she wanted to say "Whoooo are Youuuuuuu?" But she wailed instead, "No, I don't! Do you know what it's all about? What in the world does that funny title, *Prophet Bird*, mean? And that chorale in the middle of it? And that crazy end? Oh,

I just can't take it . . . boo-hoo-hoo," etc.

"May I sit here for a little while, please? I am Robert Schumann who composed the piece. I listened to you practicing it and rejoiced to hear someone who is so serious about her music and who really wants to re-create the composer's thoughts. So, I had to drop in on you for a chat.

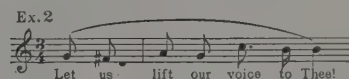
"You see, all of us who are called 'Romantic' composers, Chopin, Liszt, Mendelssohn, etc., are inveterate dreamers. When I was young I was supposed to be the wildest dreamer of them at all! Yet I didn't compose the *Prophet Bird* until later in life, long after writing my other best known piano pieces. It is one of eight 'Forest Scenes' (Opus 82). I think the others in the set are just as dreamy as the 'Bird.' We romantics did not like exact titles for our music, so we often gave our compositions vague mood names like Preludes, Impromptus, Intermezzos, Novellettes, Carnival Scenes. When I wrote these little 'Forest Scenes' I was engrossed in the life of St. Francis of Assisi and I wanted to compose some tender and sensitive trifles—nothing long or difficult like my friend Franz Liszt's *St. Francis Walking on the Waves* or *St. Francis' Sermon to the Birds*.

"I remembered how joyously all the birds flew about St. Francis when he walked out in the country, and how he spoke to them, saying, 'Little birds, my brothers, praise and bless the Creator who has given you wings to fly with, and feathers to cover you.' Sometimes when they came to him chattering too vociferously he expostulated gently: 'Swallows! My little sisters! It's now my turn to speak' . . . and at once they were silent.

"When you play the piece, think that you and St. Francis are right in the midst of a Sunday morning bird sermon. The bird chaplain or priest announces his 'text' (first four measures) beginning in G minor, ending in B-flat major, then in the next four measures he says practically the same words (as do some preachers!) but now in D minor and F Major. As he starts

to repeat the text once again (measure 9) in B-flat major the birds get restless. From all sides they protest. What a racket they can make! But the bird preacher persists and you hear smatters of the subject (measures 9-16)—then suddenly the birds desist, and the preacher again announces his simple original text (*pianissimo*) in measures 17-18.

"Whereupon through the woods permeates the sound of St. Francis singing softly:



to the accompaniment of his tiny organ. The birds listen reverently . . . then as St. Francis departs in that beautiful, hushed prayer (measure 24) in E-flat Major, the bird-preacher again announces his text, and goes through the same routine as before. Toward the end it seems suddenly that all the birds have flown away. The bird-preacher has been so concentrated on his 'text' that he has not noticed this. Finally (at the rests in the second last measure), seeing that his audience has disappeared, he very gently speaks the text once again and then, zip! . . . he too flies away.

"The piece doesn't seem to have an 'end,' but if you will play those last two measures approximately like this, I think you will be happy—and so will your hearers!



"Now, will you play some of the piece again for me?" requested Robert Schumann. "I'm sure you will hold all those first dotted eighth notes slightly longer; then play the fluty thirty-second notes very rapidly *pianissimo* (just imagine that you are playing (Continued on Page 57)



# QUESTIONS AND ANSWERS

## MATERIAL FOR BEGINNERS—Part IV

We are presenting this month the list of material for beginners as recommended by Ardella Schaub, one of the best known and most progressive piano teachers in the Los Angeles area. Miss Schaub's is the fourth and last list of such material as recommended by four different teachers. The first list appeared in the July issue. I am grateful for the co-operation of these four excellent teachers which has made it possible to present these suggested lists. As introductory to her recommended list, Miss Schaub wrote the following paragraph on choosing material for beginning students:

"In teaching children we are gradually discovering what is hard and what is easy, so I think we should use the following principles in choosing our teaching materials: (1) The key of C is not necessarily easier than other keys; (2) A real tune of five-finger patterns is easier than a manufactured one using two fingers; (3) When beginning to co-ordinate the hands it is easier for the left hand to play complete chords rather than to attempt unrelated single notes or parts of chords; (4) Pieces having a wide range of the keyboard are not only more attractive to elementary students but they are actually easier; (5) It is easier to play an arpeggio accompaniment than to attempt two-voiced counterpoint; (6) Material that can be easily analyzed into patterns is better for elementary students; (7) Education is a matter of gradual growth, so there must be much experience on one level before going on to the next; in other words, each book or piece does not necessarily have to be harder than the last one; (8) The physical characteristics of a book are important, so when I look over materials I am always delighted to find something which has uncluttered pages, appropriate illustrations, and notes that are neither too large nor too small, because such material is a joy to both teacher and student."

Here is Miss Schaub's list:

For pupils of six or seven:

"Beginning at the Piano"—Frost (Boston Music Co.). This is the "G" approach.

"The Berry Basket"—Supplementary to the above (J. Fischer).

"Car-Tune-Land"—Rabineau (Boston Music Co.). You will like the "clean" look of this book.

"Music Lessons Have Begun"—Fletcher (Boston Music Co.). The "C" approach.

"Tunes You Like"—Nevin (Schroeder & Gunther). A chord approach to be intro-

duced after a few weeks of study. The chords are learned by rote, the teacher pointing out what part of the chord is being used.

For beginners of eight, nine, or ten:

"At the Piano"—Frost (Boston Music Co.). The "G" approach.

"Course for Pianists"—Weybright (Mills Music Co.). Contains work pages with supplementary work books available.

"Roy Green Piano Course"—Chappell & Co.). Good for boys; popular and folk material used.

"Young America at the Piano"—Burrows-Ahearn (Birchard). This is the "chord approach" and may be used in combination with any other "methods."

"The Young Explorer at the Piano"—Burrows-Ahearn (Willis). Rote and chord approach slightly more difficult than the above. There is also a supplementary work book called "Let's Write and Play."

"Top Tunes in Big Notes"—Eckstein (Carl Fischer). Supplementary material to any first book, consisting of melodies with chord accompaniment.

"The Piano Hour"—Webber (Fischer). Similar to the above but for older students or adults.

"Mikrokosmos I"—Bartók (Boosey and Hawkes). A study of modes for the serious student to be used in connection with other beginning material.

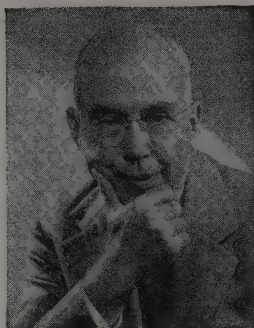
Please remember that any of the materials listed in these four issues may be obtained through the Presser Company in case you do not find them at your local music store.

K. G.

## WHAT IS CLASSICAL MUSIC?

*I used to think I knew the meaning of the word "classical" when applied to music, but now I am not so sure. I used to think that Bach's music was classical, but now I see it referred to as pre-classical. I*

*Conducted by KARL W. GEHRKENS, Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College.*



*thought also that Stravinsky was a modern composer but now I see him referred to as "classical", and I am confused. I have always liked ETUDE because it did not go in for what is called "popular music," but now I'm not sure that I understand what the word "classical" actually means. Will you enlighten me?*

Miss E. H., Ill.

I don't blame you for being confused. The word "classical" is used to denote so many different things that it has come to the point where no one knows for sure what it means when some particular person uses it. In a very general sense "classical music" is high-grade music, art music, music that has stood the test of time so that after playing, singing or hearing it many times during various generations it still "sounds good." As opposed to this concept, "popular music" is light music that tickles the ear for a time but soon becomes boring and is therefore replaced by other light, ephemeral music; and so on—none of the music enduring for any great length of time.

But the term "classical music" is also used by musicians to refer to the great masterpieces of Haydn, Mozart, Beethoven and perhaps Schubert; and if one thinks of these composers as "classical" then it would be entirely plausible to consider Bach to have been pre-classical. But certainly Brahms is "classical" too, and maybe Stravinsky is also—time will tell. So my advice to you is that you recognize the fact that the word "classical" has various connotations, and that in order to find out just what it means you study the context carefully.

K. G.

## ABOUT CLEFS

*I am puzzled by the use of the tenor clef in vocal music. (Continued on Page 49)*



# TEACHER'S ROUNDTABLE

**MAURICE DUMESNIL**, *Mus. Doc.*, quotes from Schumann and makes more comments on practicing away from the keyboard.



## SCHUMANN SAID . .

"You must apply yourself to become gradually acquainted with the important works of the great masters."

One of the most amazing things in this day and age is the almost total ignorance of the majority of students—either private or in universities and colleges—as regards the admirable repertoire of masterworks. Repeatedly I have questioned some of them only to find out that they know nothing of Bach's Mass in B minor, or the St. Matthew Passion, not to speak of the Sonatas for violin solo or the Suites for unaccompanied cello or the Brandenburg Concertos. Yes, they knew Bach; a few Inventions perhaps, or the Fugue they were practicing at the moment. Beethoven? It's the same story: one sonata, or a concerto, or a set of Variations. But what about the Missa Solemnis, the String Quartets, the Septet and "Fidelio"? Some do not even know the latter name.

I could go on for ever and mention Schumann and Brahms with their wealth of chamber music ranging from sonatas for various instruments to quintets and sextets. And, of course, Haydn, Mozart, Mendelssohn and the moderns. In the symphonic repertoire, Beethoven, Brahms and Tchaikovsky have done more penetration due mostly to the fact that they ride the air waves incessantly, which, unfortunately, is not the case as far as chamber music is concerned.

But there is no longer any excuse for not becoming a good musician through widening one's knowledge of the treasures contained in chamber music: practically the entire repertoire has been and is being recorded by numerous companies. A look at

the catalogues will convince anyone of that fact. Therefore, it should be easy for college and university students to take advantage of the large record libraries which are available to them. Do they do it? Judging by the answers I received I hardly think so. "No time," so it appears.

Well, this is not the place to begin criticizing curricula. All subject matters are respectable, of course, and one can only admire students who manage to keep up with the formidable load of work heaped upon them. One may regret, just the same, that more thought is not given by the powers that be to the cultural angle so wisely outlined by Schumann, and more time provided for young musicians to listen, absorb, and meditate.

## SHORT AND SNAPPY

One young would-be composer whose talent doesn't measure up to his egotism sent the manuscript of a piano Sonata to a publisher. "Let me know soon, for I have other irons in the fire," he said in an accompanying note.

The answer came promptly:  
"Remove irons. Insert Sonata."

## NEVER GIVE UP!

"In the year 1910 I met with an accident in which I lost my left arm," writes Carl Edwards of 107 A Street, Santa Rosa, California. "I couldn't give up playing, however, so I worked up much of my repertoire, arranging the music myself. While in New York in 1937 I played over the air from Radio City on Ripley's 'Believe it or not' program. In my repertoire I have two Chopin Preludes, some Mendelssohn Songs

without Words, Rubinstein's *Melody in F*, some Kreisler numbers, and many others in the classical field. I am a great lover of music and I attend many concerts here and in San Francisco. Playing the piano is my hobby and I love it!"

Congratulations to Carl Edwards for his wonderful stamina which permitted him to overcome his handicap. May he continue to derive joy from his playing for many years to come.

## AWAY FROM THE KEYBOARD

"Referring to your reply to Miss D.R.S., Maryland, may I also make a contribution on the subject of practicing away from the piano?"—writes Charles H. Young of Upper Montclair, New Jersey. "I use a dozen or more such exercises daily and have been doing so for some years. I believe that just about everyone who plays the piano, especially adults, would benefit from those exercises. I use no apparatus and the whole lot takes about five minutes a day.

"The one exercise that would benefit most students consists of the following: Interlace the fingers with one thumb pointing up, the other well under the hand. Reverse the position of the thumbs quite rapidly about twenty times. Repeat the exercise with the second finger of the left hand on top of the second finger of the right hand, if you are right handed.

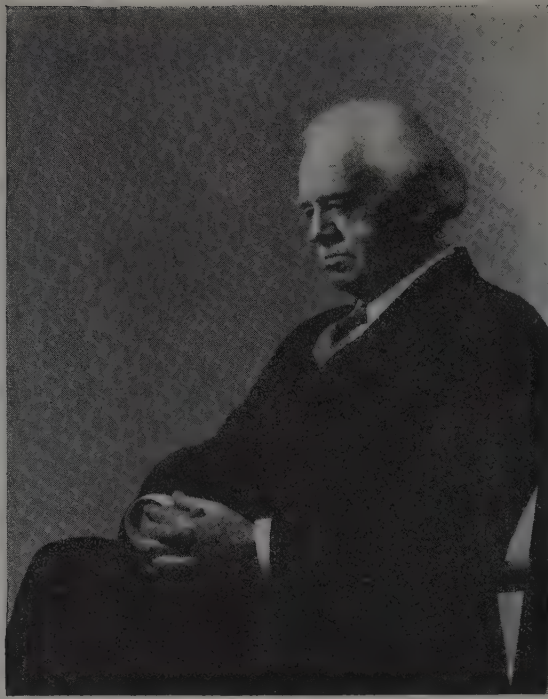
"Another consists of touching the tips of the fingers as when praying, then snapping the hands closed and turning the palms up. Repeat, turning the palms down, about twenty times. Then reverse the exercise, close the hands with knuckles touching. Snap the hands open with palms up. Repeat turning palms down.

"I can give myself as an example of the good working of such exercises," Mr. Young continues. "I am in my eighty-fifth year and can still touch the tips of my second and fifth fingers between the third and fourth, and spread the hand and repeat with the third and fourth fingers reversed in position. And do it so rapidly it is difficult for the eye to follow the motions. That is also one of my exercises. Can you do that?"

"And in conclusion may I say that I have practiced almost daily during the last seventy years and during that time I have worn grooves in the keys of two pianos and am well on my way with the third. I am no boy wonder even now, but I still practice daily and live in hopes? ? ."

My warm congratulations to you, Charles H. Young, for this letter which will be valuable to so many piano students and lovers whose time is (Continued on Page 59)





*Here is an intimate and  
colorful word picture of the  
personality of the internationally  
known organ builder,  
Ernest M. Skinner.*

*by Alexander McCurdy*

## *An Organ Builder's Opinions*

CLARION is the name of a 4-foot organ stop of trumpet-like tonal brilliance. It is also the name of the small town in Pennsylvania where Ernest M. Skinner was born almost ninety years ago. Thus the man destined to make his name a familiarly respected one all over America and in Europe as well has been connected, by association of ideas if nothing else with organ-stops since his cradle days.

There are a few great men in every field, and in organ-building few would dispute the eminence of the man from Clarion, Pennsylvania. For many years the Skinner Company has occupied a foremost place in the ranks of American organ manufacturers. There are Skinner instruments in every state in the union, and many have been exported abroad.

Much of the history of organ building in this country is to a large extent the history of Ernest M. Skinner, the great American organ builder. Although fortunate in having gifted professional associates, it was largely Mr. Skinner who laid the foundations for the company. Younger men have carried on the work so admirably begun by him.

For some reason or other, Mr. Skinner from the very start of his career in organ building secured contracts to build fine instruments in conspicuous locations. The advertising value of such installations brought other commissions. In this way Mr. Skinner was able to build distin-

guished instruments. He did good work, and charged high prices for it. I suspect that his fees were consistently the highest paid to any organ builder.

In return, Mr. Skinner prided himself on giving satisfaction for value received. When some wealthy donor wanted to give a pipe organ to a church or college, Mr. Skinner generally made it a personal assignment for himself to see that everyone was pleased. Numerous instances could be cited of his inventing a brand-new stop (now a total of 34) to go into some particular installation, so that the sound of that organ would be unique, unmatched by any other instrument in existence.

Mr. Skinner always maintained high standards of organ building. Nothing but the choicest seasoned lumber was fine enough for the construction of his instruments. The superb craftsmanship of his workmen became a byword of the industry. He spared no expense to make sure his instruments were right in every detail. It was always a delight merely to sit at a Skinner console, a marvel of fine woodworking accentuated by ivory-headed draw-knobs (which from the first Mr. Skinner preferred to the more modern domino tabs). Aside from the aesthetic pleasure it afforded, a Skinner console was so comfortable it almost played by itself.

Mr. Skinner built colorful tone into his instruments because he listened to

them with a musician's ear. I don't know of a single Skinner organ that is tonally nondescript. The brilliant instrument which he built for St. Thomas' Church in New York was a marvel of the profession for many years. Other deservedly famous organs built by him are those in the Cathedral of St. John the Divine, St. Bartholomew's Church, the Fourth Presbyterian Church in Chicago, Williams College, Princeton University, Yale University (Woolsey Hall), the University of Michigan, the National Cathedral, Washington, D.C., the Rockefeller Chapel, University of Chicago, and many others.

Mr. Skinner is devoted to the music of Richard Strauss, particularly "Thus Spake Zarathustra" and "Der Rosenkavalier." He admires these works not only as music but as ideals of what his organs ought to sound like. He admires an instrument which sounds "orchestral," not in the sense of having imitative pseudo-orchestral stops but in the sense of sounding alive, like the playing of a great orchestra under a great conductor.

He hates organists who merely play notes. In fact, one might go farther and say Mr. Skinner dislikes notes! Some of his observations on organ-playing are original and arresting, such as this one: "It is just as important to take one's hands off the keys as it is to put them on." It goes without saying that the taking-off of hands should be done (*Continued on Page 64*)



# The Ernest Bloch SONATA

## A descriptive analysis

by HAROLD BERKLEY



Ernest Bloch



THERE CAN BE little question of Ernest Bloch's standing in the music world of today. Musicians everywhere accept him as one of the most significant of living composers. In a way his position is unique. Estimating his work, one cannot compare him to any other composer or classify him with any school. His Hebraic blood and strong racial consciousness have given to him an expression new in music. There have been other outstanding Jewish composers—Meyerbeer, Rubinstein, Mendelssohn, for example—but they wrote in the idiom of the Occident. Bloch's music is essentially Semitic, in the widest sense of that word, and he has never made any effort to mould his thought in accordance with Western trends. Deeply-read classicist in music though he is, in the works of his prime—the “Three Jewish Poems,” the “Three Psalms,” the String Quartet and the Piano Quintet, the “Schelomo” for cello and orchestra, the Viola Suite, and the Violin Sonata—one hears the language of the Old Testament in all its color and richness.

But in most of these works, and certainly in the Violin Sonata, the idiom is not merely racial: it is more universal, more elemental than that—it is the language of all peoples. There is little sensuousness and no sentimentality in this music, no pandering to a popular appeal. It is often the expression of a torn or tortured soul, but it never becomes hysterical. Rather it is the expression of passion and tension and pain governed by a great intellect and impeccable taste.

The Violin Sonata is in a large part atonal, though there are many moments when a definite key is clearly heard—notably, and with great effect, at the end of the magnificent coda of the third movement. Some criticism has been made of the frequent use of diminished sevenths in this work. Yet, as Bloch uses them, they do

not weaken the texture; rather they seem to add tension and urgency.

Writing of the Sonata, the late Paul Rosenfeld, a discerning critic, said, “We owe to it a musical experience of an intensity which does not arrive very often in life. We owe to it a feeling of an intensity which we can only compare to those aroused in us by the first hearing of ‘Die Meistersinger,’ of ‘Pelleas,’ of the ‘Sacre.’”

The power, the intensity and innate vitality of this Sonata make it, in my opinion, one of the two or three greatest works for violin composed in the present century.

Why, then, is it not more often heard? It cannot leave a listener indifferent: he cannot say, merely, that it is “interesting.” He may feel fervent admiration or cordial dislike, but he cannot help being moved by it.

Can it be that our concert violinists are afraid to put it at the end of a program lest it endanger their encores? Or is it that they are reluctant to put it earlier lest it dwarf the virtuoso numbers with which they plan to end the program? Let it be said at once that both of these contentions are sound. So one must say that the really right place for the Sonata is as the final number of a Sonata program. Encores are not expected, and the impact of the music remains with the audience long after the concert is over.

This impact is apparent from the opening measures. The turbulence and chaos of the first twenty-two measures might suggest a world in process of formation. Or a world at war. Bloch was deeply and painfully influenced by the first World War, and this Sonata was composed in 1920. It has been suggested that the work pictures Bloch's spiritual reaction to the War. This may be so, but the music is more elemental even than war—it is as elemental as Time. There is the suggestion

of eons of time and of starkly empty spaces in the cadenza-like passage for the violin which begins four measures after 2. Over the humming of the piano, the ascending phrases suggest a blind aspiration towards something felt but unknown. The succeeding phrase, where the piano breaks into surging arpeggios and the violin into descending octaves, gives a feeling of disappointed achievement. The following passage, however, is optimistic in its breadth and dignity. The broad G string melody sounding below less turbulent arpeggios seems to speak of the essential nobility of Nature. A brief, frenetic climax shatters this mood for a moment, but it quickly dies down in a transition passage almost beyond compare in the violin literature.

This transition leads to the second main theme of the movement. For all its lyric quality and emotional content, this theme is scarcely human. Yet it must be played with the greatest intensity of feeling: the listener must be made very conscious of its importance, for it recurs a number of times in this and the succeeding movements. The work has a unity that is rare in violin sonatas. Most of the principal themes occur repeatedly in each of the three movements, and always as an integral part of the complex pattern.

Another very important motive is given to the violin in the 5th and 6th measures after 6. Here it is subordinate to the theme heard in the piano, but it assumes great importance later. The section ends barbarically with a rhythm introduced four measures after 8. This rhythm, this complex of devastating rhythms, with its fortissimo, hammering accents, is heard twice in the movement and appears again as the final climax of the third movement. It is a fitting introduction to the sinister figure which appears in the bass of the piano at 10. (Continued on Page 51)



# Highlighting High Fidelity

*A non-technical discussion  
of high fidelity—what it is—  
how it works—and suggestions concerning  
the kind of equipment to buy.*

by ZELLA MACK

WHAT IS "high fidelity?" You have no doubt been hearing this phrase—or "hi-fi"—frequently. Newspapers have devoted whole sections to high fidelity equipment. Sound shops have advertised in newspapers, magazines, and over the air. You have been invited to "Audio Fairs" held in the larger cities. The phrase has also been bandied about and used not too legitimately by some. So, you may well ask: "What is 'high fidelity'?"

Technically, "fidelity" is the degree to which the radio receiving set reproduces at its output end the signal or wave form received at its input end. When you listen to your radio, or play a record, you should not expect an aesthetically perfect reproduction of the original sound. If, however, the music you hear is faithful to a high degree to the original music, you have "high fidelity." How high a degree? Engineers have now improved their products to a degree sufficiently marked and above anything heretofore available to the public that the term "high fidelity" now distinguishes this superior equipment.

The reproduction of the signal with fidelity depends upon four major components: the record player, the amplifier, the loudspeaker, and the tuner (AM, FM, or, AM and FM). The tuner is the component that gives you a radio.

Today you can buy these components separately, and for less money obtain a radio and record player superior to a "commercial set," that is, one you buy as a complete unit. By assembling your own set you can effect a saving. However, those with the know-how may prefer to buy one of the many packaged "kits" on the market. The cost is considerably less and good equipment is available. There are, of course, very fine complete sets by standard manufacturers on the market today—sets which give life-like hi-fi reproduction.

The units may be installed in a bookshelf, a chest, a chairside piece, or closet door. If you own your home, this feature

alone will have an appeal. Custom installation is economical of space, and has unlimited possibilities. If you prefer separate cabinets, they may be purchased ready-made from a wide selection, in designs and finish to suit the most exacting tastes. Further, many of the speakers are sold in cabinets designed for the speaker, and leave nothing to be desired in eye appeal. Those of more Bohemian tastes may prefer not to house the equipment at all but to string it around the house, as is often done. Or if you do woodworking, you may desire to make your own cabinet.

A good home system should be well planned. Although, generally speaking, the more money, the higher the fidelity, the price of each individual component is not the criterion of the quality of the completed set. A balanced system, or one in which the basic components are of equal quality, is of prime importance. For instance, there is no point in buying an amplifier capable of reproducing perfectly a wide range of frequencies and feeding into a loudspeaker that can't reproduce the full range. The ultimate judge as to how much you should pay should be your ear. Admittedly, however, your pocketbook may well be the final judge.

A tuner is your radio, that is, the part which you dial to select a radio station. Of importance is its sensitivity, its ability to pick up stations which are not nearby. With good selectivity it will separate two stations on the dial which are close together. And a good tuner will not have a tendency to "drift" off the station once it is tuned in.

A tuner may be either an AM tuner, an FM tuner, or a combination of FM and AM. FM does, of course, offer better sound. And in most metropolitan areas there are FM stations which broadcast classical music.

There are a number of good tuners on the market, with a wide price range—say \$75 to \$175.

It is the purpose of the amplifier to increase, to magnify, the small current from the pickup (needle), or tuner, to a desired level. The amplifier copies the smaller current into bigger currents, with the same, or nearly the same, pattern of fluctuations. This process has been perfected to a high degree.

The amplifier's power is measured in watts (10-50 watts). You should bear in mind, though, that the volume of sound does *not* increase in direct proportion to the power in watts. For each unit of sound as we hear it, the total actual power must be doubled. Therefore, you should never try to work an amplifier at its maximum power, forcing it to pass large currents, and causing distortion. The chief value of greater power, then, is its "emergency" use to take care of the peaks which occur in all types of music and add to the fidelity of the music.

A really "top" power amplifier is relatively expensive. However, good amplifiers are available to fit any purse, and here again it depends upon the degree of perfection you insist upon whether you will feel the cost justified. Amplifiers may be purchased from \$50 to \$350. For added perfection, the more expensive amplifiers include a separate preamplifier with elaborate tone controls.

More essential to high fidelity of the music than the inclusion of the very highest and very lowest tones are freedom from noise and distortion. The bugaboo of high fidelity is hum, which can be a buzzing sound, or variations thereof. Hum, or other noise, usually originates in the amplifier. Before you say your set has no hum, test it. Dial it off station and gradually turn the volume up to listening level. If you hear no hum, for practical purposes your set hasn't any. Now turn the volume up as far as you can. If you still can't hear any, amazing! Distortion of music and voices may also be caused by the amplifier, (Continued on Page 64)



# Quatrième Valse Oubliée

(Forgotten Waltz No. 4)

This is the first publication in *ETUDE* of this recently discovered work. Liszt wrote four compositions entitled *Valse Oubliée*, the first three having been published in Europe between 1881 and 1884. Aside from the typically Lisztian brilliance of the piano writing, there are some points about this piece worthy of note. Harmonically, Liszt was an innovator. The ending of this work is particularly interesting in view of the suggestion of bitonality, i.e., the superimposition of the dominant seventh chord over the tonic note; and especially in view of the fact that this chord does not resolve as one might expect. However, this is as it should be when one considers that in the entire piece there is not one single point of tonic resolution; from first note to last, the music is kept in a constant state of harmonic tension through the use of diminished chord progressions and various forms of the seventh chord.

Grade 6

FRANZ LISZT

**Allegro**

PIANO

*p scherzando*

*simile*

*sempre piano*

*cresc.*

*f*

*ff*

*f*

1. 2.



1 2

*ff*

*sempre forte*

Quasi presto, ma pomposo

*poco ritenuto*

*ff*

8

1 1 2 1 1 2 1 1 1 1 1

4 4

8

8

8

8



8

G.P.

2

p

3

2

2

2

2

3

2

4

3

4

1

2

3

4

1

1

dim. poco a poco

pp

8

8

perdendosi

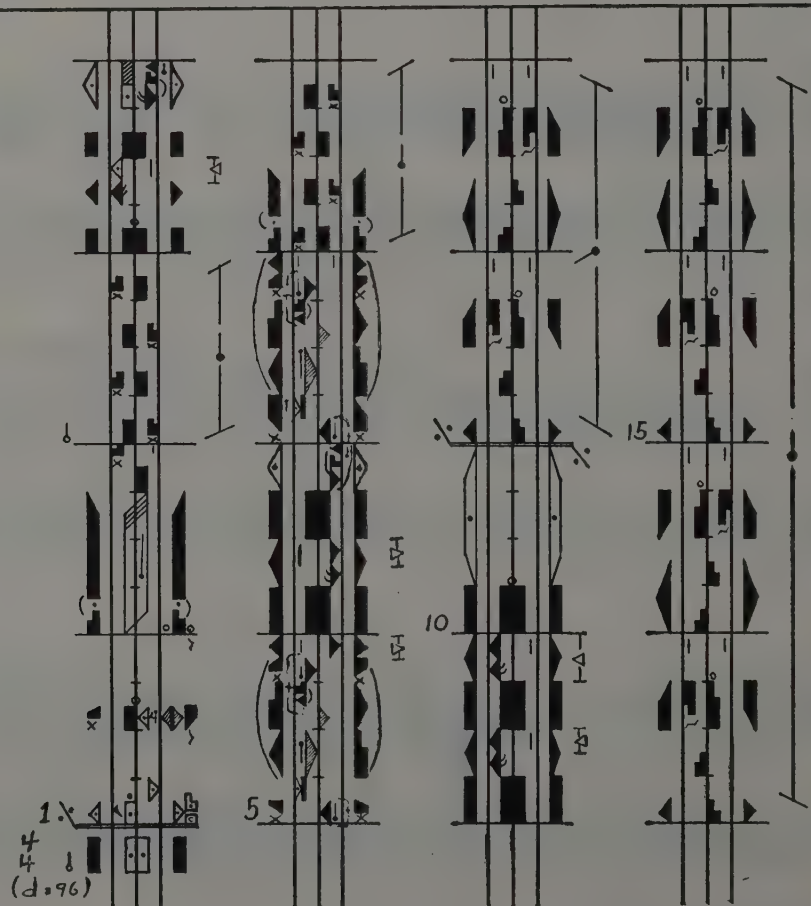
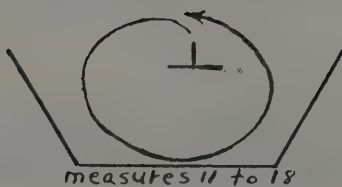
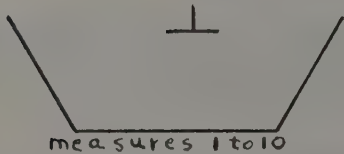
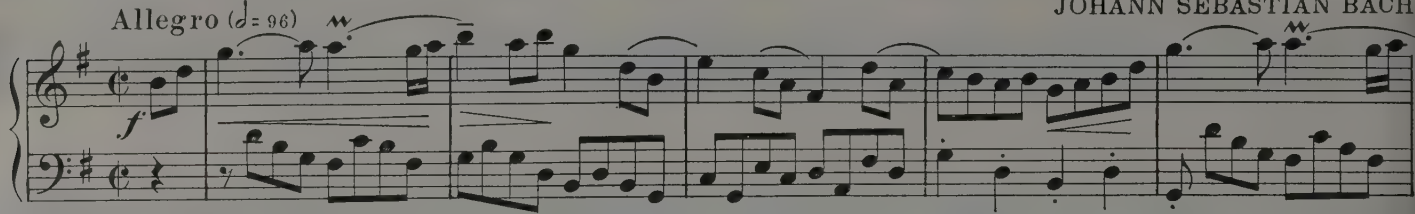


# Bourrée

The *ETUDE* is happy to present this unusual contribution by Nadia Chilkovsky. Each of these two pages presents two systems of notation, - one long familiar and another only now emerging as a potent factor in the dance. This second system, as described in an article by Miss Chilkovsky (see page 11), is a way of putting on paper (graph paper in this case) the "score" of the movements of a dance whether for a solo dancer or group of dancers. In this way, the choreographer fixes his or her ideas (just as the composer does) for study, rehearsal and, last but certainly not least, as a complete record.

(from *French Suite No. 5*)  
JOHANN SEBASTIAN BACH

Allegro ( $\text{♩} = 96$ )



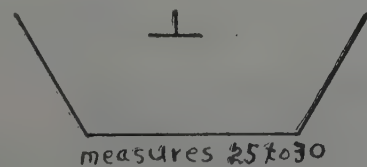
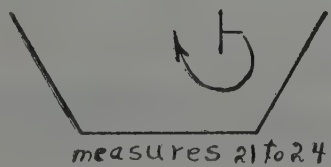
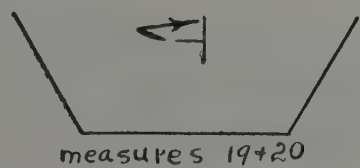


dim. *p*

cresc.

*f* dim.

The first system shows a piano piece with a treble and bass staff. The treble staff begins with a *dim.* marking, followed by a *p* (piano) marking. The bass staff has a *p* marking. The second system features a *cresc.* (crescendo) marking in the treble staff. The third system includes a *f* (forte) marking in the bass staff and a *dim.* marking in the treble staff. The piece concludes with a double bar line.





**Presto** (♩. = 112)

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The tempo is marked 'Presto' with a metronome indication of 112 beats per minute. The notation includes various musical elements such as eighth notes, sixteenth notes, and rests. Dynamic markings 'p' (piano) and 'f' (forte) are used throughout. Fingerings are indicated by numbers 1 through 5. Some measures contain 'x' marks, possibly indicating specific performance techniques or corrections. The piece concludes with a double bar line and repeat signs in the final system.



This page contains six systems of musical notation for a piano etude. The notation is written for a single instrument, likely piano, using a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#).

- System 1:** Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of eighth notes. Dynamic marking *p* (piano) is present.
- System 2:** Treble clef has a sustained chord. Bass clef has a melodic line. Dynamic marking *f* (forte) is present.
- System 3:** Treble clef has a melodic line. Bass clef has a simple accompaniment. Dynamic marking *p* is present.
- System 4:** Treble clef has a sustained chord. Bass clef has a melodic line. Dynamic marking *f* is present.
- System 5:** Treble clef has a melodic line. Bass clef has a melodic line. Dynamic marking *p* is present. A *cresc.* (crescendo) marking is in the bass clef.
- System 6:** Treble clef has a melodic line. Bass clef has a simple accompaniment. Dynamic marking *f* is present.

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. There are also some markings that look like 'x' or '8' which might be specific to the edition or a typo.



# Walking

WILLSON OSBORNE

Allegretto (♩=144)

PIANO

*mf*

*simile*

*mp*

*Ped. simile*

*poco rit.*

*a tempo*

*f*

*simile*

*poco rit.*

R.H.



# Gigue

(from Suite XIII, in B $\flat$  Major)

G. F. HANDEL

Lively

*mf non legato*

L.H.

R.H.

L.H.

L.H.

*mf*

L.H.

*f allargando*

From "Basic Piano for the Music Educator and Classroom Teacher," by I. Cheyette and J. C. Shake. [410-41042]

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ETUDE-OCTOBER 1954



# Deep in the Forest a Little Brook Flows

SECONDO

ELLA KETTERER

Allegretto (♩=120)

PIANO

This musical score is for a piano piece in 3/4 time, marked Allegretto with a tempo of 120 beats per minute. It consists of three systems of music. The first system has a treble staff with a melody starting on a quarter note G4, followed by eighth notes, and a bass staff with a simple accompaniment of quarter notes. The second system continues the melody with a trill on G4 and a half note F#4. The third system features a trill on G4, a half note F#4, and a final measure with a half note G4. Dynamics include *mf*, *f*, and *mp*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures of the first system, and another slur covers the last two measures of the third system.

# About a Ship at Sea

SECONDO

ELLA KETTERER

Andantino (♩=126)

PIANO

This musical score is for a piano piece in 6/8 time, marked Andantino with a tempo of 126 beats per minute. It consists of two systems of music. The first system has a treble staff with a melody starting on a quarter note G4, followed by eighth notes, and a bass staff with a simple accompaniment of quarter notes. The second system continues the melody with a trill on G4 and a half note F#4. The third system features a trill on G4, a half note F#4, and a final measure with a half note G4. Dynamics include *mp*, *p*, and *rit.*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures of the first system, and another slur covers the last two measures of the third system.



# Deep in the Forest a Little Brook Flows

PRIMO

ELLA KETTERER

Allegretto (♩ = 120)

PIANO

3 1 3 2 4 2

*pp* *mp* *pp*

2 3

*mp*

*pp* *p* *rit.*

# About a Ship at Sea

PRIMO

ELLA KETTERER

Andantino (♩ = 126)

PIANO

2 4 5 3 1 1 3

*mp* *p*

2 4 2

*a tempo*

*rit.* *mp*

2 4 4 2 1 2 4 3 5 3 2

2 3 4 1 2 1 2 5 2



# The Lord's Prayer

Adapted from St. Matthew 6: 9-13

After J.S. BACH

Arr. by Margaret Jones Hoffmann

Slowly, with dignity

VOICE *mp*

1. Our Fa-ther who in heav-en art, All hal-low'd be Thy ho-ly name, Thy king-dom come, Thy will be done On  
2. Give us this day our dai-ly bread, For-give our debts as we for-give. And lead us not in paths of sin, But

PIANO or ORGAN *mp*

earth as it is done in heav'n. Thy king-dom come, Thy will be done, On earth as it is done in heav'n.  
bring us out of e - vil, The king-dom and the pow'r are Thine, For - ev - er, A - - - men.

From "Sacred Songs for Junior Choir," selected and arranged by M. J. Hoffmann [412-41007]

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## Early Will I Seek Thee

S. Ibn Gebirol

Trans. G. Gottheil

MAX HELFMAN

Arr. by Margaret Jones Hoffmann

Andante

VOICE *mp*

1. Ear-ly will I seek Thee, God, my ref - uge strong; Late prepar'd to meet Thee With my eve-ning song.  
2. What this frail heart dream-eth, And my tongue's poor speech, Can the e - ven dis - tant To Thy greatness reach?

PIANO or ORGAN *mp*

Broader

Though un-to Thy great-ness I with trem-bling soar, Yet my in-most think-ing Lies Thine eyes be - fore.  
"Be - ing great in mer - cy" Thou wilt not de - spise Prais-es which till death's hour From my soul shall rise.

From "Sacred Songs for Junior Choir," selected and arranged by M. J. Hoffmann [412-41007]

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# Chant de Carillon

### Hammond Registration

**A#** (10) 00 7712 000

**B** (11) 30 5414 000

WILLARD SOMERS ELLIOT

Andante tranquillo

The image shows the first system of a musical score for 'The Bells' by Edward Elgar. The score is written for three parts: Manuals, Bells, and Pedal. The Manuals part is in 4/4 time, with a key signature of one flat (B-flat). The Bells part is in 4/4 time, with a key signature of one flat (B-flat). The Pedal part is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into two measures by a double bar line. The first measure is marked with a piano (pp) dynamic. The second measure is marked with a piano (pp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Sw. Fl. 8' & 2'

*mp* *mp* Ch. Clar.

Bells

*mp* *poco accel.*

*mp*

Ped. 42 Ped. soft 16' & 8'

## Allegretto

Musical score for "The Swan" by Maurice Strakosky, measures 52-55. The score is in 6/8 time, key of E-flat major. It features three staves: Treble, Middle, and Bass. Measure 52 starts with a forte (*f*) dynamic in the Treble and a mezzo-piano (*mp*) dynamic in the Middle. Measure 53 has a mezzo-piano (*mp*) dynamic in the Middle. Measure 54 has a mezzo-piano (*mp*) dynamic in the Middle. Measure 55 has a mezzo-piano (*mp*) dynamic in the Middle. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A "Ped. 52" marking is present at the bottom left.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble, Alto, and Bass. The Treble part is on a single staff, the Alto part is on a single staff, and the Bass part is on a single staff. The key signature is one flat (B-flat), and the time signature is 4/4. The Treble part consists of a single melodic line. The Alto part consists of a single melodic line. The Bass part consists of a single melodic line. The lyrics are written below the Bass staff.

Full Organ ☒ G



First system of musical notation, featuring three staves. The top staff contains eighth and sixteenth notes. The middle staff has a key signature change to B-flat major (one flat). The bottom staff contains eighth notes and rests.

Second system of musical notation, marked *Andante* and *molto rit.*. It includes dynamic markings *pp* and *ppp*. The system features a 4/4 time signature and includes a section labeled "16' & 4'".

Third system of musical notation, marked *Bells & solo Fl. 8''* and *Fl. alone*. It includes dynamic markings *p* and *pp*. The system features a 3/4 time signature and includes a section labeled "16' & 4'".

Fourth system of musical notation, marked *Andantino* and *Ch. Oboe 8' or Cornet*. It includes dynamic markings *pp* and *mp*. The system features a 5/8 time signature and includes a section labeled "16' & 4'".

Fifth system of musical notation, marked *mp* and *mp*. It includes dynamic markings *mp* and *mp*. The system features a 5/8 time signature and includes a section labeled "16' & 4'".



First system of musical notation, measures 1-6. The music is in 4/4 time and features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and half notes.

Second system of musical notation, measures 7-12. The tempo is marked **Adagio grandioso**. The key signature changes to two flats. The music features a melody in the right hand and a bass line in the left hand. A bell part is introduced in measure 10, marked **Bells 8' & 4' *f***. The dynamic is **pp** with the instruction *cresc. poco a poco*. The system ends with a repeat sign and a 3/4 time signature.

Third system of musical notation, measures 13-18. The music is in 3/4 time. The right hand features a melody with eighth notes, and the left hand has a bass line with quarter notes. The dynamic is **f**. The system ends with a repeat sign and a 4/4 time signature.

Fourth system of musical notation, measures 19-24. The music is in 4/4 time. The right hand features a melody with eighth notes, and the left hand has a bass line with quarter notes. The dynamic is **fff**. The system ends with a repeat sign and a 4/4 time signature.

Fifth system of musical notation, measures 25-30. The music is in 4/4 time. The right hand features a melody with eighth notes, and the left hand has a bass line with quarter notes. The dynamic is **molto rit.**. The system ends with a repeat sign and a 4/4 time signature.



# The Little Shepherdess

EVERETT STEVENS

Wistfully; rather slowly

PIANO

*p* *mf* *rit. p*

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Grade 2½

# Playing Tag

JOHAN FRANCO

Allegro (♩=132)

PIANO

*mf leggiero* *simile* *p* *mf* *p* *mf* *p*

From "Three Piano Sketches," by J. Franco. [110-40316]  
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come prima

simile

*f*

No. 110-40294

Grade 1½

# Sprightly Spooks

LOUISE CHRISTINE REBE

PIANO

Lightly (♩=112)

*mp*

*p*

*mp*

*mf*

1st time

Last time

*pp* Fine

A little faster

*mf*

*mp* L.H.

*mp* L.H.

*rit. e dim.*

*p* R.H.

D.C. al Fine



# Pussy Cat, Pussy Cat

Nursery Rhyme  
Arr. by LOUISE E. STAIRS

Moderato

PIANO

Puss-y cat, Puss-y cat, where have you been? I've been to Lon-don to look at the queen;

Puss-y cat, Puss-y cat, what did you there? Fright-en'd a lit-tle mouse un-der her chair.

Puss-y cat, Puss-y cat, what did you there? I fright-en'd a lit-tle mouse un-der her chair.

Puss-y cat, Puss-y cat, what did you there? I fright-en'd a lit-tle mouse un-der her chair.

Puss-y cat, Puss-y cat, where have you been? Iv'e been to Lon-don to look at the queen;

Puss-y cat, Puss-y cat, what did you there? Fright-en'd a lit-tle mouse un-der her chair.





Praise the Lord for His low-lying kindness, praise Him for His power, praise the Lord for His power, praise the Lord for His power.

The image shows a musical score for the hymn "Praise Him for His Power". It consists of five staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics: "Lord for His lov-ing kind - ness, praise Him for His pow'r! Praise Him for His". The second staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. The third staff is a piano accompaniment, starting with a bass clef and a key signature of one sharp. The fourth staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. The fifth staff is a piano accompaniment, starting with a bass clef and a key signature of one sharp. The lyrics "Praise Him for His" are written below the fourth and fifth staves.

16

312-40061-4

## RESULTS COUNT!

(Continued from Page 14)

I do solemnly swear by that which I hold most sacred:

"That I will be loyal to the profession of music and just and generous to my colleagues, who are its members.

"That I will lead my life and practice my art in uprightness and honor.

"That whatever house I enter, it shall be for the good of all to the utmost of my power, I holding myself aloof from corruption and temptation of others.

"That I will exercise my art solely for the benefit of my students and will give no music to my students except that which will raise their standards in the most beautiful forms of the art in the broadest sense of the word.

"That I will make myself a messenger of fine music to all whom I meet.

"That I will not be influenced by 'isms,' 'fads' and the 'ignus fati' of mistaken iconoclasts.

"These things I do promise and in proportion as I am faithful to this oath, may happiness and good repute be ever mine—the opposite if I shall be forsworn."

*Do you plan student's recitals far enough ahead so that your programs, never repetitious, may be well-balanced and represent your best work?*

Pupils' recitals are, after all, the teacher's best means of demonstrating results. During the past month one of the outstanding music schools connected with a great university sent the writer a bound book composed of a remarkable collection of programs of student recitals. In addition to that there was another (mimeographed) book of projected recitals scheduled to take place during the following season. All the music had been selected and assigned to the performers months ahead of the performance dates. The head of that music department, known for his superior work, knew just where his pupils were going, as did the pupils themselves.

The teacher should be careful to plan programs insuring the correct variety, proper sequence, natural climaxes and best artistic balance. Floral decorations of the studio, the proper lighting, the best printing of programs, cordial welcome of guests, and other details are important, but are secondary to what the students are prepared to demonstrate at the recital. A studio recital must always be marked by charm, artistic dignity, freshness and brightness, else it may become insufferably stupid and dull.

*Have I followed my pupils' work after they left me with the same interest and concern as when they were studying with me?*

Many teachers fail to capitalize upon their results. When a pupil graduates or leaves he is soon forgotten. If the teacher had had any

experience in manufacturing, publishing or selling a product, he would have a respect for results. Results build reputations and business success. Manufacturers of all kinds of products go to great lengths to check and analyze their products for years after they have left their plants. They constantly seek to improve their products to secure better results. They are compelled to do this to meet competition. The methods of their rival manufacturers are submitted to the microscopic scrutiny of costly research departments. New and fabulously expensive retooling is installed. New methods of sales approach are introduced. New office systems are tried out. All this is done as a matter of routine to discover the best methods and, if possible, to secure new ones leading to better results.

"But," says the teacher, "of what interest is that to me? I am only a little teacher, with a relatively small class. This grandiose comparison is ridiculous."

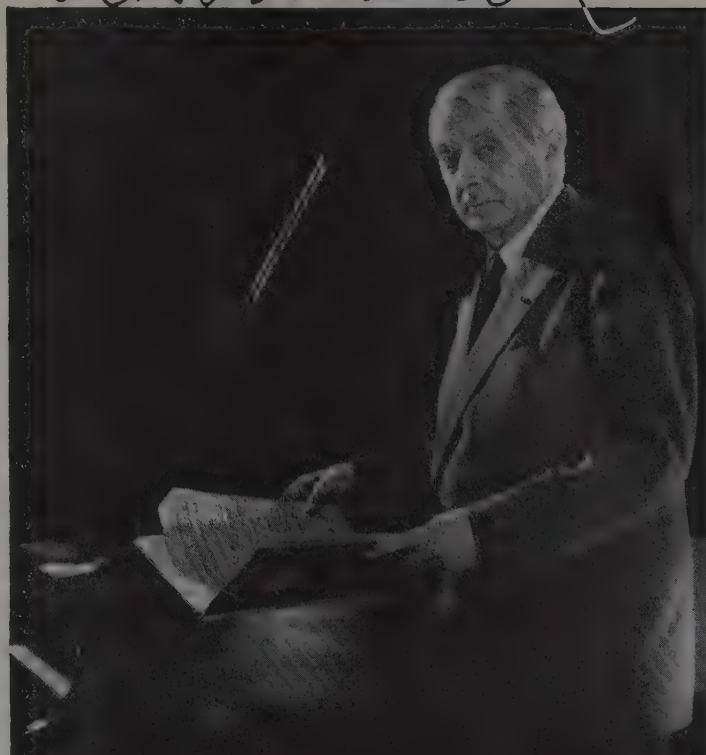
Very true, but even in a smaller field the principle is the same. If you are not continually alert in improving your teaching activities by reviewing your results, you will not be able to meet the competition that comes to all, and your classes will dwindle. We have continually reviewed the work of smaller colleges, with excellent music departments, but which paid scant attention to students after graduation. There is usually a more or less feeble effort upon the part of the alumni association to keep in touch with the members, so that they may be approached for gifts and money contributions.

One of our wise musical friends has just remarked that the need for an editorial upon this subject is more urgent than ever. Music teachers who take a small view of their opportunities and potentialities are still far too often willing to travel in a rut. How does one get out of a rut? All of our great psychologists since William James have noted that with most people only a fractional part of their mentalities are active. Fired by ambition and determination, countless teachers who have had a good fundamental preparation have extended their God-given resources and risen in life to an extent they never thought possible prior to making a new and stronger effort. Try repeating to yourself daily: "I have not used more than 30% of my potential talents and ability. If I employ at least ninety percent I should attain that which I have desired for years." Thousands have found this formula amazingly effective.

Therefore the music teacher intent upon making results count, must always remember the words of Cervantes in "Don Quixote": "The proof of the pudding is in the eating."

THE END

*Charles Munch*



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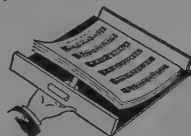
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## THE DANCE ART DEVELOPS A NOTATION

(Continued from Page 11)

Opera until, during the Nazi regime, he and some of his pupils moved to England where he lives and works at the present time.

With the co-operation of Mr. Laban and his students in Europe and under the sponsorship and guidance of the Dance Notation Bureau in New York, this system, which the Bureau has named Labanotation, has emerged as a unified, universal alphabet of the dance which can be taught to all dance students throughout the world.

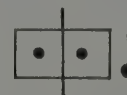
While this system of recording dance is independent of musical notation, there are features common to both. Labanotation is written on a staff. The staff is vertical and is read from the bottom upward. Meter is marked off as in music by bar lines drawn across the staff. Movements of the right and left sides of the body are placed on the staff to the corresponding right and left of a center line. An analogy might be made to the middle C on a music staff and octaves above and below it. Just as placement of a note on a musical staff determines its sound, the particular placement of a symbol on a dance staff represents the part of the body which performs the movement. The basic symbols represent the direction of a movement by their shape. Their relative length determines the time or duration of performance of a movement while their shading indicates the level (high, middle, low in vertical space). There are additional symbols which describe complexities and subtleties of movement, indicating accentuation, textural variation and elements of style. As in music, the basic direction symbols may be combined in many ways. Musical composition may result from using simple inversions of the C Major triads or from complex manipulation of sound based on the twelve tone scale. In dance, too, the same basic symbols can be used to set down a simple folk dance or more subtle work.

There are already predictions that the dancer of the future will study Labanotation as a normal part of his preparation just as the music student learns to read and write music along with his efforts to master his particular instrument. The dancer of the future will shop for dance scores just as the musician buys sheet music, etc. To add point to this prediction it is perhaps noteworthy that in Philadelphia alone there are already several hundred dance students ranging in age from 5 to 50 years and including dance teachers who have been studying dance notation during the past two years. These dance students have come to accept Labanotation quite casually. They come to class prepared with leotard, slippers and notation book. They do not enroll in a special class in notation, but they

learn by using it in the course of their dance training. It is a fact that they recognize the significance and validity of a dance alphabet.

I recall the surprise with which the youngest students greeted my comment that Mr. Laban had begun to think about his system of notation some 40 odd years ago, and therefore it is still fairly new. "Forty years?" they asked, "How come? How come? Did my teachers know about it? Why did they not teach it to their students?" Although these students are only one fourth of forty years old, the tempo of contemporary living has made them sensitive to new ideas. They reflect a current impatience to accept or reject new trends.

How can such neglect be explained to young dancers who were born into an age of invention and frantic search for new fields of conquest? Can we say that there is not time enough in a crowded schedule to learn Labanotation? Perhaps we are conditioned to the pressures of time or to the lack of it to the point where we actually lose track of the meaning of time. Man's recent conquest of time, space and energy is a tribute to his colossal will to live and to build and a frankenstein which threatens his very existence. We often mislay our perspective. To cite an example, compare the time it takes to learn a new musical scale with the time needed to perfect the playing of it; or compare the few moments required to learn that



is the ballet fifth position for the feet as written in Labanotation with the years of practice which it takes to achieve a perfect fifth position.

A tiny part of man's twentieth century inventive genius concerned itself not with seeking out a better and swifter self-destructive potential, but with a means for preserving some of his dreams and hopes. The enormous eruption of creative energy in the dance during the latter half of this period set about the task of developing a form which would contain without confining the contemporary attitudes toward time, space and condition in which we live. The task was a prodigious one and, as every dancer knows, artists of prodigious talents arose to meet the challenge. Great pioneers like Isadora Duncan, Ruth St. Denis, Mary Wigman, Martha Graham, Doris Humphrey and others made individual contributions (to the development of contemporary dance) so important that students need to study the work of each one in order to fully understand the dance of our time. *One must study the work itself*—not an interpretation of it by a series of skilled performers and

not an evaluation of it by professional critics—but the work itself.

In broad perspective we know that those artists who choreograph or dance today are the past of tomorrow. Let them record their work and they will live forever. A dance is, today, a fleeting thought, a moment of intense excitement moving across a stage. Notate it and it is reincarnated to live as a moment in history—a score on an open book shelf available to all who love to dance.

Because of its dynamic character, the longevity of the dance as we know it today—whatever the style—is in direct ratio to the acceptance and use of Labanotation. Now is the time to record the work of great masters of the recent past. Now, while there are still dancers among us who know at first hand the work of Isadora Duncan and Fokine. Notating their works will provide the much needed literature and materials for present day and future dance students the world over.

An objection has been advanced that the discipline of learning and using notation might dull or slow down the creative process and eliminate the spontaneity of a dance. Certainly Labanotation is a discipline. Dance technique and composition are also disciplines. A discipline such as Labanotation requires not only a knowledge of its material but an understanding of how to use it. As a matter of pure self interest the study of Labanotation offers to students an opportunity to become a literate artist, just as it affords the sincere dance teacher an instrument for developing conscious craftsmen and an exciting new approach to the teaching of dance. As you value your work, record it! THE END

(Readers interested in the dance are advised that the following material is available for study: "Three R's for the Young Dancer," Chilkovsky [Dance Notation Bureau, N.Y.C.]; "My First Dance Book," Chilkovsky [Dance Notation Bureau, N.Y.C.] and "Labanotation" [New Directions, N.Y.C.]—Ed. Note)

**THE STORY OF M T N A**

(Continued from Page 13)

seventy-five years ago.

From the very beginning the founders of the Music Teachers National Association realized that a publication program and schedule must be an integral part of any worth-while professional organization. Therefore, from 1876 until 1897, the papers and proceedings of the annual meetings of the Music Teachers National Association were issued in book form. Then for several years the *M.T.N.A. Messenger* flourished. Published six times a year and sent to all members of the Association, the *Messenger* contained, in addition to news of the

music profession, the papers that had been read at the annual meetings. At the reorganization of the Music Teachers National Association in 1906, it was felt that the material presented at the annual meetings was too important to be consigned for preservation to the relative impermanence of a magazine, and so the *Messenger* was discontinued and the Association returned to the book type of publication, but in a more substantial form than ever before, with the "New Series" of "Proceedings." Articles on various phases of music written by such famous personages as Frank Damrosch, Peter C. Lutkin, Edward Dickinson, O. G. Sonneck, and many others appear in Series I, the 1906 "Volumes of Proceedings," and illustrate the scholarliness and thoughtfulness that have marked the meeting and activities of the Association from that time.

(To be continued next month)

**QUESTIONS AND ANSWERS**  
(Continued from Page 22)

*In one edition of a well-known work I find the tenor part marked 8va lower, and this doesn't make sense.*

G. H., Miss.

The three clefs in ordinary use are the G clef, the F clef, and the C clef. Of the three, the F clef is probably easiest to understand because it always marks the fourth line as standing for the first F below Middle C. The G clef similarly marks the first G above Middle C. but it is sometimes used for the tenor part.

The C clef is a little harder to understand even though its use is entirely logical except in the one instance which I will explain a little later. Actually, the C clef should always appear on a line, and this line is always Middle C. The clef seems to move around and is often called "a movable clef," but actually the

clef always remains the same and it is the lines that change. To illustrate this I suggest that you take a piece of ordinary paper, draw eleven lines on it, place the C clef on the middle line. There will now be five lines above and five below—the Great Staff. Now erase four of the top lines and two of the bottom ones, and you will have left a five-line staff with Middle C on the fourth line. Restore one of the top lines and take away another line from the bottom, and Middle C is on the third line. The clef seems to have moved, but actually it has not—the clef continues to mark Middle C. The inconsistency I referred to is that some years ago a few publishers began to place the C clef on the third space of a five-line staff, and write the tenor part on this staff. But this usage has now disappeared. K.G.

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## HOW TO WRITE GOOD TUNES

(Continued from Page 10)

be said, however, that popular songs which remain in the ear and demand repetition, fall into two categories: those which merit repetition in their own right, and those which catch on as the result of some extraneous chance. *Begin The Beguine* is an instance of the second category. At the time the song appeared, nothing happened. Three years later Artie Shaw used it with an altered tempo, and it became a hit overnight. I've had that kind of experience, too. I wrote *Guess I'll Have to Change My Plans* some years ago for Clifton Webb in "The Little Show" and nothing happened. Four years later two nightclub entertainers came over from London with a hit song; they told me of its success, and I was curious to learn the name of the song. It turned out to be *Guess I'll Have to Change My Plans*, and it got a new lease on life.

The young composer should differentiate between separate songs and songs written for a complete show, whether for the stage or for films. I've an idea that show music ranks a step ahead of separate songs; it represents a more sustained creative effort. Show music means writing to the book which, in turn, involves continuity of mood and pace; characterization; and the use of larger forms. In no case, though, is form too important as such. The usual form of the popular song is 32 measures; yet Jerome Kern's *Lovely To Look At* has but 16 while *Begin The Beguine* has 102. There are all sorts of hits, of all sorts of lengths, in between. My own *Louisiana Hayride* has 24.

It's something besides form which determines hit qualities. Lorenz Hart used to say that a song won popularity because of its title or its lyric, or both; and that it remained popular because of its music. I incline to agree with this. And I think you'll find that all good (not freak) popular songs have a strong melody line and something fresh about at least one of their themes. And what makes a theme fresh? That is best determined by those who have heard the most music! Hence, to develop the so-necessary editorial sense, it is imperative to hear everything.

Other values result from hearing everything. Once, in college, I wrote a song which entranced me. Some time later I heard (for the first time) Vincent Youman's *Tea for Two*, and was shocked to find eight bars of my own little opus—which, needless to say, I dropped immediately. Years later I needed to induce the creative mood and did so by my usual method of playing records. And in the Second Symphony of Sibelius, I found a brief passing figure, the rhythm of which suggested a phrase. In no sense did I lift anything from Sibelius; simply, that brief, passing rhythm stimulated a flow of ideas.

And the ideas shaped themselves into a full song *without* the first eight measures. I had to work my solution backwards to supply the start of what became *I See Your Face Before Me*.

There are two points to avoid. The first is imitation—of style, success, anything. The other is writing outside the average range of the average professional voice, which range normally spans about twelve tones (The shortest-ranged hit song on record, I believe, is *Blue Moon*, written for the actress Jean Harlow who was not a singer. It moves from C to G, covering six tones.)

The best start for theatre work is *not* to wait for inspiration, and *not* to rush to Broadway. Find a play you think suitable for the musical form—regardless of performance rights, or even of performance possibilities—and set it, simply as an exercise in testing what you can do with sustained forms, characterization, dramatic structure. The son of an immensely popular lyricist tried himself out in this way with Barrie's *Dear Brutus* and satisfied himself that he is not a composer. The point is that he attached himself to a play and stuck with it. And that is the best way to go to work.

It is almost impossible, to-day, for an unknown to get to Broadway. High production costs have cut his chances for learning his craft on the job. To demonstrate what he can do, he should write scores and show them in finished form. And he can judge of his degree of finish by comparing his work with recorded hit scores.

Even in the case of separate songs, it is hard to get popular publishers to look at new manuscripts. Ninety-nine out of a hundred beginners never get inside the door. If I were starting out to-day and thought I had really promising material, this is what I'd do. I'd have a few records made and mail one to four or five leading publishers. At the same time, I'd send each of them a telegram (not a letter!) stating that I had mailed a record I thought worthy of attention, and requesting him to play it and wire me (collect!) his reactions. I should also try for a hearing on a small local radio station; this would net me a recording plus an item of experience. I should not expect, in any case, to take the citadel by storm.

A condition exists in the publishing business to-day which has no relation to the real value of music. There is a common conception that songs become popular because the public demands hearing and re-hearing them. This is only partly so. Another—and equally important—part of the story is that people in the channels of exploitation (recording companies, disc jockeys, singers,



band leaders, etc.) are possibly even more determinative in placing a song. Often a song is made popular not solely because of its merits, but because of trade "connections" who push the product further than it would go without that push. Some writers, myself among them, feel that at the present time, the cards are stacked against fresh material.

Still, the young song writer must develop himself, and the best—in-

deed, the only—way for him to do it is to write songs; not once in a while, but all the time. When Alan Jay Lerner made his rousing success with "Brigadoon," his father, an astute business-man, was overwhelmed with congratulations on his son's good luck.

"Yes, indeed," said Lerner père, "it's wonderful luck—and the funny thing is, the harder Alan works, the luckier he gets!" THE END

## THE ERNEST BLOCH SONATA

(Continued from Page 25)

This section completes the material from which the movement, and much of the succeeding movements, is built. And with what consummate skill Bloch has developed it! With what economy of means, what tension and emotional impact the movement is constructed!

The second movement is no less elemental than the first. The same primitive force is in it, but its quality is more drowsy, more lethargic. It seems to show us "nature at her work of generation; to represent the blind dumb impulse that drives life in the spring" (Rosenfeld). There is an eerie warmth in the opening measures, the warmth of the jungle and the swamp in which life first spawned. The dripping triplets in the treble of the piano and the slow, wide-flung arpeggios in the bass surround the slowly-moving violin line and create an effect that no one will easily forget. For sixty measures a crescendo mounts until, at last, the first climax cuts through like a cry of pain. It quickly dies down, and leads into a short scherzando-like passage in which violin harmonics gleam like fire-flies over the sultry rhythms of the piano. The mood lasts for hardly more than a dozen measures before starting again to build towards the second, and main, climax of the movement. This climax is as dissonant, as barbaric, and as primitive as any in the first movement, and serves to knit together the diverse moods of the two sections, for, up to the present, there has been no thematic link with the first movement. The gradually quieting passage which follows is one of the glories of the work. A mixed chord, arpeggiated by the piano, serves as a pedal-point to the melody, which will be heard again at the very end of the last movement. In the coda, piano and violin combine fragments of themes heard earlier in the work. No one can play, or even read over, this movement without sensing the wonderful structure of it. It is as

classic in form as a Mozart Adagio, and one is amazed by the flexibility with which Bloch handles his material with these formal limits.

The opening of the third movement is a march, as barbaric as the return of a conquering Assyrian army to Nineveh. The glitter of the spears and shields, the howls of the leopards, the cries of the chained captives, and the savage arrogance of the conqueror are in every measure of the music. But we hear nothing chaotic. The immeasurable power is held in stern restraint. After the double statement of the principal subject, snatches of themes from the first movement are heard, but they last for only a few measures, and then the original march theme bursts forth with redoubled intensity.

After a prolonged climax the eruptive force seems to be spent, and we hear for a few moments a theme from the second movement. Then the relentless energy is again unleashed. Different themes, some old and some new, fight for dominance, until finally the march is heard again in all its haughty power.

A period of *Sturm und Drang*, in which motives from all three movements are heard, is climaxed by a third outburst of the devastating, hammering rhythm heard twice in the first movement. The mood seems to have ended when the violin suddenly leaps to a D-flat, unaccompanied, high on the G string. This is the most dramatic note in the Sonata; its emotional impact is tremendous. It seems to be a catharsis of all the turbulence and strife that has preceded it. The music now settles down into a quiet coda, built from themes in the first and second movements. Here is some of the finest writing in the Sonata. It is a transfiguration of the elemental savagery into meditative, compassionate, saddened peace, which resolves all preceding strains and conflicts. It is a fitting conclusion to a great work.

THE END

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## Violin Questions

Answered by

HAROLD BERKLEY

### Numbered Violins?

J. K., Nebraska. Some of the most important dealers in old violins, such as Hill's of London and Wurlitzer in New York, number the instruments that pass through their hands, but I know of no book which tells what dealer numbered which instruments. And I am afraid I can tell you nothing about a violin made from "an old Scotch table 4000 years old." Four thousand years is a long time, and I am inclined to doubt both the table and the violin.

### A So-called Schweitzer Violin

Mrs. S. J. C., Pennsylvania. A genuine Joh. Bapt. Schweitzer violin, if in first-class condition, could be worth as much as \$600 today. However, there are on the market, and in private possession, thousands of inferior fiddles—one cannot even call them copies—not worth more than \$15 but which bear correctly-worded Schweitzer labels. A label is the easiest thing to copy. Only by personal examination could an expert tell whether a violin so labeled is or is not a genuine Schweitzer.

### Can a Reader Help?

J. E. M., Arizona. The name of Francois Guilmont is not to be found in any of my books of reference—which is not to say that he never existed. The name may indeed be fictitious, or it may be that of a maker who produced only a few violins. Perhaps some reader of this column can tell us something about him.

### Not Well Known in this Country

F. W. H., Wisconsin. The name Nicola Utili is not at all well known in this country, but he has attained some fame in his native Italy. An instrument of his would have to be judged for value on its individual merits, for there are not enough specimens of his work in this part of the world to establish a market price.

### No Value in Ornate Decorations

C. R. B., Texas. I am sorry, but there is little I can tell you about your violin, except that instruments so ornately decorated are rarely of much value. There are some notable exceptions to this, however, but after studying the photographs you so kindly sent, I don't think your violin is one of them. Not even the most experienced of experts can appraise the value of a violin without examining it. THE END

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# Organ Questions

Answered by FREDERICK PHILLIPS

*I am trying to find the name of the manufacturer of a reed organ which has the following on the stop panel, "Marchal & Smith, New York, University organ." I wrote to this firm, but the post office returned my letter undeliverable. The organ needs minor repairs, and I would like some information on it. Do you have a directory of reed organ manufacturers listing this company. Could you also give me the address of the Society of St. Gregory, which publishes the Catholic Choirmaster.*

J. W.—Mich.

To the best of our knowledge there is no complete directory published which would contain all the reed organ manufacturers, and actually there are only a few such firms in existence at the present time. The name in question does not appear in the only reference book at our disposal, and it is quite probable that the firm is no longer in business. There is quite a good chapter on the repair of reed organs in "Scientific Piano Tuning and Servicing" by Howe (price \$6.00). It is quite possible that a copy may be available in your local library. We believe this would help you to take care of such repairs as might be needed. There is also a chapter on the subject in Fisher's "Piano Tuning, Regulating and Repairing," but not quite so complete. This book sells at \$2.25, and is published by the Presser Company. This, too, may be in your local library.

The headquarters of the Catholic Choirmaster are at 119 W. 40th Street, New York 18, N. Y., and the publishing office is at 8 North 6th Street, Richmond 19, Va.

*Several of my advanced piano pupils have to take over positions as church organists in their particular churches. The organs are Hammond Church Models, with chimes, and a two manual pipe organ. My difficulty is that my background is piano and voice, but I know little about the organ. I have read some things, and have examined some methods. Can you suggest suitable material which will help me get on the right track, and to help these students—in piano work they have studied from one to*

*four years. We also need something for pedal study.* B. E. B.—Minn.

The basic thing for the Hammond organists-to-be would be "The Hammond Organ" by Stainer & Hallett (an adaptation of the well known Stainer Pipe Organ method to the Hammond instrument). Then for the pipe organist we suggest the Stainer Pipe Organ Method, edited by Rogers. Both of these books contain pedal studies. The "Primer of Organ Registration" by Nevin, will help a lot in understanding the proper use and operation of the pipe organ stops and mechanisms. The book compiled by Kinder "Organ Compositions With Chimes" will give you a good selection of numbers the Hammond organists can use with the chimes, and there are also many individual compositions with chimes which the Presser company will be glad to send for examination. With your background, and without the desire to go seriously into the organ field, you should be able to accomplish quite a bit by self-study, and you will be able to help your students, though if any of them plan to become really proficient organists, it would be well for them to arrange for instruction from a regular organ teacher if at all possible. In addition to the books mentioned, we suggest Master Studies for Organ, by Carl, and the Gradus ad Parnassum, by Koch, as well as "First Elements of Organ Technic," by Jennings.

*Our church has a Baldwin electronic organ. If you have any information regarding stop combinations for this instrument I would greatly appreciate it.*

Mrs. M. W. M.—Oreg.

The most satisfactory answer we could make to your question would be to suggest your writing to the Baldwin Piano Co., Organ Division, Cincinnati, Ohio, and ask them to send you their "Baldwin Suggested Stop Combinations for the Baldwin Electronic Organ," and mention the Model number of your particular instrument. This is a very ingenious and practical device, indicating in chart form the best combinations in solo and chorus effects, running from very soft to very loud.

## A REGRETTABLE OMISSION

ETUDE regrets that the excellent photograph of the attractive young lady which was used as the cover subject of the August issue was not properly identified. The 11-year-old violinist is Marilyn Dubow, for the past six years a pupil of Arved Kurtz at the New York College of Music. Marilyn appeared last season at a Young People's Concert of the New York Philharmonic-Symphony Orchestra, conducted by Wilfred Pelletier, and won the praise of the critics for her playing of a Vieuxtemps Concerto.

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# Junior Etude

## The Listening Ear

by Elizabeth Searle Lamb

**M**USICIANS have trained ears. As you learn to play your instrument your ear learns, at the same time, to recognize correct pitch, to notice the differences in shading from pianissimo to fortissimo, to recognize the contrast between legato and staccato, and all the various characteristics that distinguish music from noise, and elevate good music above poor music.

Did you ever use your trained ear to make life more fun when you are away from your instrument? If you keep your listening ear keen, you will find a whole world of sound around you.

When you are reading a book, watch for words referring to sounds—such as raindrops falling on a roof; footsteps echoing down a long hall; gay laughter; a bird call, the bark of a dog—these are simple sound images. Can you hear them in your mind as you read these phrases? Take time to bring each sound clearly into your inner ear.

If you have a keen ear, sounds will often identify different places where you have been. If you go on a trip listen for the sound-patterns of the places you visit. If you ever awake early in the morning, just listen! What sounds are there? It may seem very still at first, but your ear will begin to pick out many sounds—the “whoosh” of wheels on cement, an early bird-call, a distant train whistle, a honking horn. Listen also at night when you go to bed, before you fall asleep.

In your English themes in school try to use some words that appeal strongly to the ear, such as the *clop-clop* of galloping horses; the

policeman's *shrill whistle*; the *clatter* from the kitchen. Your writing will be more interesting (but don't overdo it).

Finally, there is one more use for your listening ear. Use it to study your music when you are away from your instrument. Go over your piece slowly, and with concentration, and try to hear it note by note, clearly in your mind. This study can be a wonderful help in memorizing and also a help in perfecting your phrasing and expression. Hear the music with your inner ear; then go back to your instrument and try to duplicate the sounds you heard mentally. You will find that your musicianship develops rapidly.

Truly, the development of a listening ear and the ability to hear sounds in your mind can make you a better musician, a more interesting writer, and a person more vividly aware of the world around you. So, try this and see what fun you will have.

## WHAT the INSTRUMENTS SAY

by Marion Benson Matthews

“King Saul, in the Bible,  
Into deep mis'ry fell,  
But my strings played by David  
Made the King feel quite well.”



“Boom, boom,” say the big ones,  
“Rat-a-tat,” say the small;  
“Parades without us two  
Would get nowhere at all.”

**T**HE PROJECT for Robert's Music Club meeting was to provide and administer medicine for the convalescing soldiers.

“But Robert!” his mother exclaimed. “Doctors and nurses are the people who do that.”

“Sure. But we are going to give another kind of medicine; a kind that was advocated five hundred years B.C. It is medicine that can soothe, bring joy, tenderness, hope, determination, courage and happiness to all. In fact it can bring all the emotions that enter into our lives. It's MUSIC. Our club counselor told us about the man who advised the use of this medicine so many hundreds of years ago. He had a sort of laboratory where he worked and gave all the tones of the scale labels and assigned

them for special uses. Legends tell that he composed melodies in different styles to be used as antidotes for fear, anger, sorrow, etc. He invented new rhythms which he used to strengthen and steady the mind. He recommended that people play on the lyre and sing!”

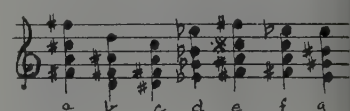
“Astonishing, Robert. What was his name?” asked his mother.

“He was the great Greek philosopher and mathematician, Pythagorus, and he was born about 497 B.C. Some say he should be called ‘Doctor of Humanity.’”

## WHO KNOWS WHICH?

(Keep score. One hundred is perfect)

1. Which of the following words relate to harmony: unison, interval, endemic, enharmonic, concord, concordance, interstice? (5 points)
2. Which of the following are symphony orchestra conductors: Schiff, Sarto, Stokowski, Stilicho, Sevitzi, Stojowski, Szell? (20 points)
3. Which of the following operas



did Puccini compose: Tosca, Thais, Traviata, Il Trovatore, Madam Butterfly, Lucia di Lammermoor? (5 points)

4. Which of the following are (or were) opera singers: Helen Traubel, Jean Racine, Mary Garden, Rosa Raisa, Nicolo Rienzi, Ezio Pinza, David Taniers? (10 points)
5. Which of the following oratorios did Mendelssohn compose: Elijah, German Requiem, The Messiah, St. Paul, Miss Solonelle? (15 points)
6. Which of the following relate to singing: collocate, coloratura, sotto voce, subito, falsetto, farrago? (10 points)
7. Which of the chords given with this quiz are minor? (5 points)
8. Which, in the same example, are diminished? (10 points)
9. Which, in the same example, are augmented? (10 points)
10. Which of the following are concert pianists, Artur Schnabel, José Iturbi, Claudio Arrau, Benjamin Rush, Enrico Caruso? (10 points)

Answers on next page

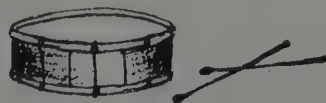
## SONG TITLE GAME

by Ida M. Pardue

The last words of these songs are also their titles. Each dash represents one word. How many songs can you name?

1. those gentle voices calling — — —
2. a better friend than — — —
3. far from de — — — —
4. the lads they smile at me — — — —
5. take a cup o' kindness yet, For — — —
6. bonnie banks o' — — —
7. a sight in your life as — — — —
8. loving vigil keeping — — — —
9. come to my bounding bark — — —
10. hit up a tune called — — — —

Answers on next page



“I'm bass of the woodwinds  
And my voice goes 'way down;  
I can be majestic,  
Yet at times I play clown.”



## No Junior Etude Contest This Month

### Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

I would like to hear from readers in foreign countries. I have studied piano for six years and hope to get a degree in music at our University.

Lorraine Hyman (Age 18), Calif.

Dear Junior Etude:

My ambition is to be a piano teacher. Last spring I graduated from the Laboratory School of our State Teachers College and I was chosen to play the graduation march. I also take clarinet lessons. I would like to hear from readers all over the world.

Sharon Huff (Age 12), Maryland



Sharon Huff  
(See letter above)

### PROJECT of the MONTH for OCTOBER

Learn and memorize five of your favorite hymns and play them for your family or friends to sing.

#### Answers to Song Title Game

1. Old Black Joe; 2. Old Dog Tray; 3. Old Folks at Home; 4. Comin' Thru the Rye; 5. Auld Lang Syne; 6. Loch Lomond; 7. Three Blind Mice; 8. All Through the Night; 9. Santa Lucia; 10. Turkey in the Straw.

#### Answers to Quiz

1. unison, interval, enharmonic, concord; 2. Stokowsky, Sevitski, Szell; 3. Tosca, Madam Butterfly; 4. Helen Traubel, Mary Garden, Rosa Raisa, Ezio Pinza; 5. Elijah, St. Paul; 6. coloratura, sotto voce, falsetto; 7. a, d; 8. b, e, h; 9. c, i, g; 10. Artur Schnabel, José Iturbi, Claudio Arrau.

### LETTER BOX NOTICE

The Letter Box is holding letters from Karen Liedtke (Illinois), Arlenna Tyger (Pennsylvania) and Melvin Melanson (Michigan), who wrote and said they would like to hear from other readers. BUT—they gave their States only and forgot to give complete addresses. Letters without complete addresses are not printed in the Letter Box because it would not be possible to forward replies in such cases. So, Junior Etude, if you wish to have your letters printed, put your names and addresses on post cards (or in envelopes) and send them to Junior Etude.

Dear Junior Etude:

I take piano lessons and play about grade three. I just received ETUDE and saw your Letter Box and I was enticed because I think it will be such fun to hear from other Junior readers. I live on a ranch and my hobbies are music, and dancing, and I also love the water. Dixie Rose Jordan (Age 14), Wyoming

Dear Junior Etude:

I have studied bassoon for three years, piano for two years and clarinet for five years. I play in our High School band and orchestra. I think ETUDE helps me a lot in my music. I would like to hear from other bassoonists.

Carol Guttinger (Age 13), New York

Dear Junior Etude:

I have studied piano for over five years. I find ETUDE full of interesting things. I would like to hear from readers who are interested in music.

Joyce Butler (Age 13), Maryland

Dear Junior Etude:

Enclosed is a picture of our music club which meets once a month. It is called the Red and Blue Music Club, as we are divided into teams for contest points. All the members study piano and enjoy the quizzes and stories in Junior Etude very much.

William Lock (Age 11), Ontario



Red and Blue Music Club, Toronto

Donna Duncan, Leslie Brown, Judy Moore, Linda MacInnes, Francis Renshaw, John Donavan, Donna Hillock, Dianne Duerdorth, Pattie McDonald, Ann Rennshaw, Deborah Duncan (Age 6 to 11)

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(Continued from Page 12)

available. That which sounds satisfactory in such surroundings is by no means certain to be appropriate when the number is played on flute and organ in a hall or church.

The flutist should stand near enough to the organist for good ensemble feeling. Trouble may be found where an old tracker action organ is in use: the flutist will probably have a very uncomfortable feeling that the organ is "slightly behind him" throughout; even with such an organ, however, the seeming "unequality of response" of the two instruments can be overcome by spending an extra amount of rehearsal on synchronizing the attack of the two instruments, giving the organist an opportunity to measure the quickness of response of flute tone-production in order to co-ordinate in time with the flute. Edward Gammons, organist of the Groton School, has suggested:

Organ tone as we know it possesses a fundamental inertia and delayed attack common to wind instruments of large size, therefore the effect of accent must be conveyed by . . . various manual touches, and modes of key release.

Actually, the immediateness of flute tone-production will vary with different flutists, due to such factors as thickness of lips, type of flute used (silver, gold, wood), etc., so that the problem of synchronizing the attack of flute and organ for exactness of response may exist even with the very finest organ.

The modern organ offers fascinating "color" possibilities, and skillful registration will do much to enhance the beauty of the flute sound. (With the one reservation here that the eighteenth century flute sonata, with a keyboard accompaniment consisting of a figured bass realization, should in most cases receive a discreet, simple registration, inasmuch as too colorful or florid a keyboard accompaniment would be *ipsa natura* violating the composer's intention of a background, "fill-in" support of the solo [flute] voice.)

As a general principle it might be stated that not too much similar flute-stop tone color should be used, as it may conflict with or detract from the flute itself. One should be wary, too, of the use of mixtures, which often do not go well with the flute. As a matter of fact, the use of mixtures seems to create the auditory effect that the flute is "out-of-tune" (always distressing to the flutist!); this may be caused by the

fact that the orchestral wind instruments of today are built to the *equal-tempered* scale, whereas on many organs, the mixtures are built to the *unequal* scale. Mixtures, generally speaking, should be avoided: overtones are already *ipso facto* especially numerous on the organ owing to its sustaining power, and should not be emphasized when playing with a flute.

There are "large" flute tones and "small" flute tones; this bears an important place in selecting the amount of organ to be used in accompanying a particular flutist. One should have enough bass in supporting the flute, although this is easily overdone, and 16-foot bass in particular needs to be used with care. When rehearsing flute and organ it is very helpful, almost mandatory, to have a third person listening carefully in the rear of the church to judge the balance of the ensemble sound, the predominance of treble or bass, and any other inequalities which may not appear to the two performers in their playing positions.

Dr. Clarence Dickinson sums up the challenging problem of accompanying on the organ very succinctly when he says:

Good accompanying demands the closest attention to the solo part, as well as to the accompaniment . . . You can enhance immeasurably the beauty of a solo number, or you can seriously detract from it, even spoil it altogether, by poor accompanying or contradictory registration.

Harvey Grace, the eminent English organist, has this to say in "The Complete Organist," (London 1923): . . . Given good teaching and hard work, a player of very limited natural gifts may become a highly efficient soloist, whereas no amount of instruction can make him a resourceful and sympathetic accompanist. A fundamental difference between solo-playing and accompanying . . . lies in the fact that whereas in the former safety lies in sticking to the text, in the latter the reverse is often the case. It will often be advisable to re-arrange an accompaniment. Sometimes a decorative passage or accompanimental figure will need toning down, especially if it lies rather high. . . . The registration of an accompaniment needs at least as much care and forethought as that of an elaborate recital piece. It is not so much a matter of frequent stop-changing as of a nice calculation of the means best suited to the composition . . . [the soloist] and the building.

THE END

The word "oratorio" takes its name from the oratory or prayer room in which San Filippo Neri gave his religious lectures in the 16th century. The composer, Animuccia composed music for these lectures and thus he won immortality as the "Father of the Oratorio."

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# SIMPLE APPROACHES TO CHORAL CONDUCTING

(Continued from Page 20)

be checked and raised only by reading, listening to music, or contact with worthwhile people. Then these standards can be applied intelligently to govern one's own efforts.

Though music is an art rather than an exact science, this does not excuse the brash taking of liberties. Your attitude toward the music must be that of a servant rather than a master. Study the printed score, humbly. Recordings by worthy ensembles will also make many things plain.

Start simply, realizing that great music is founded on simple things. Do not look for all possible variations and ornaments. Sing the music "straight." Learn to perform the standard first.

Assume that the composer knows more about his own music than anyone else. Until you have heard it performed as closely as possible in accordance with his intention, you are not qualified to consider changes.

Music thrives on contrasts, but these are not absolute. We do not ever sing as fast as we can, as slowly as we can, or as loud or soft as we can. These things are neither pretty nor necessary. Departures from the average mood, speed and volume of a choral passage must be for a purpose, and directly related to the effect you wish the audience to get.

Variation within a phrase, or "rubato," seems to be misunderstood today. The unfortunate modern tendency is to sing everything either slowly or still more slowly. In its best sense, "rubato" involves going faster and more slowly, at various times, than the average. Here again, a little goes a long way. The highly individual conductor sees how long he can hold one word, how fast he can rush past others. The realist accents and holds slightly the important syllables, lightens up on others, but does not lose the basic sense of rhythm.

Attacks are important. Few amateurs know the meaning and proper use of the preliminary beat. The preparatory motion does two things: It apprises the chorus of the tempo you wish to create, and it permits the singers to speak consonants while the director's arm is coming down to the vowel-sounding position, or "the gong." The vowel must "ring the gong." Most choruses try to speak their consonants "after the gong," and they always sound sluggish and late.

A similar idea applies to final cut-offs. Tone, or vowel, must be held as long as possible. The final consonants, or the second vowel of a final diphthong, must not be pronounced until the full vowel sound has been uttered. Thus, a two-beat final note contains two full beats of vowel-sound, and the remaining consonants are pronounced quickly on

the third beat.

The physical and spiritual aspects of singing are strangely interlinked. Music must have a soul, but until basic mechanical or physical problems are cleared up, the soul may be unable to reach fit expression. Then, all of a sudden, the spirit emerges, and some remaining physical problems oftentimes solve themselves so speedily that one is amazed. Nature will do a great deal, if certain obstacles are first cleared from the path.

There is the danger, however, that a leader may spend all his energy trying to eliminate *things*, rather than making a place in his singers' consciousness for new and positive *qualities*. Singing which has been emptied of bad tricks can still be empty.

Take the problem of rigid jaws, tight singing. One conductor sees his problem as being to loosen the jaw. So he devises exercises to make his singers yawn and drop the jaw slackly. But what then? He has still to put live tonal quality between those eased jaws. Something bad has been driven out, but something good has to be put in.

Instead, a leader can ignore the tight jaws, but preach to his chorus the beauty of big, rich vowel sounds. He may point out that "uh" and "eh" are not pleasant, and show how bigger vowels like "ah" and "ay" can add brilliance and feeling. In singing those bigger sounds, the chorus will have to drop the jaw more. Something beautiful and positive will be pushing aside the old habit.

The leader cannot transmit his own enthusiasm to his chorus by talking, but by helping them to do better and more comfortably what they like best to do—sing. He can talk to let the singers rest a bit, but if he talks longer, boredom can result. A leader must sense the feeling of the group, not being unduly swayed by peculiar individuals.

The young leader will seek to remove habits of his own which irritate his chorus. Preferably, he will have a confidante who will tell him such things in private, frankly. Some common faults are:

1. Director does not speak loud enough.
2. He does not indicate clearly the page, line or measure where chorus is to start again.
3. He does not realize the need for rest, or let the singers relax periodically.
4. He chooses music the chorus does not like.
5. He does not drill individual parts separately.
6. He lacks a sense of humor.

Finally, the choral leader must find in singing something basic to be secured, other than form. Not just

noise, not merely a different tone-color. Words and ideas become vital. In religion, these ends are obvious. In secular music, too, there must be a fanaticism akin to religion.

The choral director must be a zealot, and make his singers love it.  
THE END

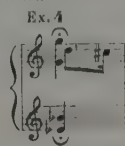
## SCHUMANN'S PROPHET BIRD

(Continued from Page 21)

staccato!), and with exquisite fingertip clarity. Be sure to play freely, won't you? By that I mean, start the end of measure 2 rather slowly, then steal time descending and ascending, then 'give it back,' or ritard, very slightly at the end of the phrase (beginning of measure 4).

"That's splendid! But be sure to give all those middle-of-the-measure rests their full space-silence by counting strictly ('two-and-three-and') . . . Do not rush those protesting measures (8-15) but play them very clearly in exact time. Don't play them loudly! Often a composer says 'play forte' when he only means, 'just emphasize the melody.'

"Don't drag the chorale but play it cheerfully, bringing out its top voice gently. Do not try to emphasize the left hand counterpoint. Ritard in measure 24, play as softly as possible and hold the last chord in a kind of *fermata*



before the sermon's repetition."

"Heavens!" said the pianist, how can *anyone* remember all that you have said? But now that I really know what I'm saying I'll try again! Do you know, Mr. Schumann, I keep thinking that perhaps everything in the piece is St. Francis—the bird-preacher, the other birds, the text, the organ, everything. It's all steeped in the wonderful spirit of that great man!"

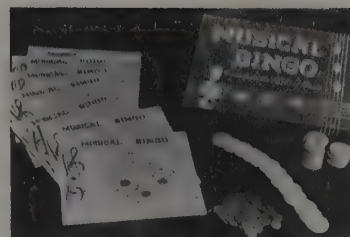
She played. What a magical change! Such clarity and lightness, amusing freedom, sincere, lovely devotion . . . such happiness. Mr. Schumann (also very pleased) smilingly tip-toed away just before the final "text." . . . After she finished she could still hear him singing softly, far away, "Let us lift our voice to Thee" . . .

Note: The *Prophet Bird* is musically the best of the "Forest Scenes." Of the others, easier technically, especially recommended are *Entrance, Solitary Flowers, Hunting Song*.

THE END

## ILLUSTRATION CREDITS

- 10—Peter Perri  
16—Providence Journal-Bulletin  
19—University of Michigan News Service  
24—Ralph E. DeWitt



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—Robert Schumann  
(1810-1856)



(Continued from Page 19)

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write effective radio script. Since he will usually be responsible for the preparation of the continuity for both the pre-game and half-time shows, it is essential that he show considerable aptitude for this particular appointment. Usually such a person is available through the English Department or the local radio station. His duties include the following:

1. Two weeks prior to the scheduled performance, meet with the conductor; review the program and discuss the proposed content of script.
2. Prepare script for pre-game and half-time shows and present to the conductor for approval one week before game time.
3. Attend final three rehearsals each week for the purpose of achieving proper timing and script co-ordination with band's movements.
4. Prepare three copies of script for self, conductor, and band's records.
5. Report to conductor on day of game two hours prior to game time. Review schedule, test microphone and voice projection.

### (IX) Copyists and Assistants, as needed

1. Several weeks before the opening of the fall season the conductor presents the scores of the completed arrangements to the chief copyist and his assistants. They proceed to extract the parts and prepare them for duplication.
2. The copyist is given a dead line and under normal conditions must be expected to maintain such dates.
3. The copyist must check and proofread all parts and approve them before presenting them to the conductor.

This represents a very important assignment and this staff must be selected with great care. The manuscript must be accurate, neat, clear, and of such quality that it can be reproduced in a manner which enables all bandmen to read it without difficulty. Too frequently reproductions are not legible, and are often inaccurate. Such inefficiency causes loss of rehearsal time and thus adversely affects the performance.

All of the aforementioned appointments are made only after careful consideration of the qualifications of the individual. He must be a person of high academic status, alert, co-operative, loyal, and possessing great interest in his respective assignment.

In the case of the high school band staff, it is not customary that staff members receive remuneration for their services. It has been my experience that these students enjoy the responsibilities and so recognize the value of the experience that they do not desire payment for their services.

In the case of the university students it is usually customary that they receive financial assistance for their services. In some instances they receive hourly compensation, while in other situations, as at Michigan, they are placed on a semester contract.

In any event, their services, if properly delegated, prove to be indispensable to the conductor. Fortunate indeed is the director who has the services of a competent and dependable staff. Such students are the cogs that make the wheels of our marching bands revolve. Without them, no conductor can efficiently carry on his program; with them, there seems to be no limit of accomplishment.

Because it is such an important part of the duties of the business manager, we are presenting in detail a sample itinerary as prepared by the student business manager of the Michigan Bands.

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October 15, 16, 17, 1954

MICHIGAN vs. NORTHWESTERN EVANSTON, ILLINOIS

KEEP THIS SCHEDULE IN YOUR POSSESSION THROUGHOUT THE TRIP

General Information:  
Chicago Headquarters: Sherman Hotel

Band Headquarters Instrument Room: To be announced

Instruments: A truck will be available after Thursday's drill-rehearsal to transport all instruments to the buses. Be sure to identify all instruments. Adhesive tape or tags from the business manager with name and rank number should accompany all instruments.

Uniforms: Each member of the band will be responsible for cleaning and transporting his own uniform, accessories, folios, and overcoat. A piece of tape with name and rank number must be attached to the top of each hanger and to the inside of each cap.

Luggage: All luggage must be clearly identified with name and Ann Arbor address. Tags will be furnished by the equipment staff.

Conduct: You are a Michigan bandman and a student representative of Michigan. Wear your civilian clothes and band uniform smartly and

neatly at all times. Tie and coat are necessary at all meals en route. There is to be no drinking of intoxicants at any time. Violation of this rule will result in University action. The hotel has been instructed not to accept any hotel charges on the part of the people who have been registered as band members. No telephone calls, room service, etc.

Be sure you can account for at all times: (1) Complete uniform and all accessories; (2) Overcoat; (3) Raincoat; (4) Instrument and Lyre; (5) Music and two folios; and also have along with you: (a) Sufficient number of white shirts and black socks, and (b) necessary toilet articles. A physician will be on call at all times. Report any ailments to him. The seating arrangement at the Northwestern Stadium will be the same as at Michigan.

*Friday, October 15:*

7:15 A.M.—Breakfast in quads or fraternity houses

7:30 —Pick up buses for Harris Hall at designated places:

*Bus #1*

7:30 A.M.—Baldwin and Washtenaw Hill and Washtenaw

7:45 —Harris Hall

*Bus #2*

7:30 A.M.—Up Hill St. off Washtenaw

E. Quad

7:45 —Harris Hall

*Bus #3*

7:30 A.M.—S. Quad (Madison St. entrance)

7:45 —Harris Hall

8:00 A.M. (E.S.T.)—Leave Harris Hall

12:00 Noon (E.S.T.)—Arrive at Niles, Michigan—Luncheon

1:00 P.M. (E.S.T.)—Leave Niles, Michigan

2:45 P.M. (C.S.T.)—Arrive at Hotel Sherman. No. 1 man in each room (see room assignments) gets key from business manager and checks in room. All bands-

men change into band uniform.

3:30 P.M.—Leave Hotel Sherman for Wheaton, Illinois

4:30 P.M.—Arrive at Wheaton and report to Band Headquarters

4:30-5:30 P.M.—Rehearsal-Drill

5:45 P.M.—Dinner in High School Cafeteria

7:45 P.M.—Assemble at Headquarters

8:30 P.M.—Perform between games

9:00 P.M.—Leave Wheaton for Chicago

10:15 P.M.—Arrive at Hotel Sherman

10:15-12:00 M.—Free

12:00 Midnight—Room Check

*Saturday, October 16:*

8:00 A.M. (C.S.T.)—Breakfast

8:45 A.M.—Leave Sherman for Evanston, Ill. All band members in uniform with all necessary accessories and music folios

9:45 A.M.—Arrive at Dyche Stadium and report to band headquarters in Field House, and get out instruments

10:00-11:00 A.M.—Drill-Rehearsal

11:10 A.M.—Leave Stadium for Scott Hall

11:20 A.M.—Arrive at Scott Hall

11:30 A.M.—Luncheon

12:15 P.M.—Leave Scott Hall for Stadium

12:45 P.M.—Arrive at Stadium and report to Band Headquarters in the Field House—get out instruments and assemble for PRE-GAME: "Pep Fest"

1:05 P.M.—Pre-game entrance

1:30 P.M.—Game

Following game—Return to Hotel Sherman and dinner. Evening free

*Sunday, October 17:*

7:30 A.M. (C.S.T.)—Breakfast

8:30 A.M.—Leave Hotel Sherman for Ann Arbor

12:30 P.M. (E.S.T.)—Arrive at Niles for lunch

1:30 P.M.—Leave Niles

5:30 P.M.—Arrive in Ann Arbor

THE END

## THE TEACHER'S ROUNDTABLE

(Continued from Page 23)

unfortunately so limited. I have tried those drills for several minutes and they brought relaxation, flexibility, and a sense of floating lightness to my fingers and wrists. But besides this technical point, may I extend my compliments for your cheerful optimism and your sense of humor. Your ambition never was to climb the concert stage or go on inter-

national tours. Instead you considered piano study as a means of filling your life with the loveliness of music which you strove and are still striving to improve every day. Thus you brought happiness to yourself and those around you. May you continue for a great many years to come.

THE END

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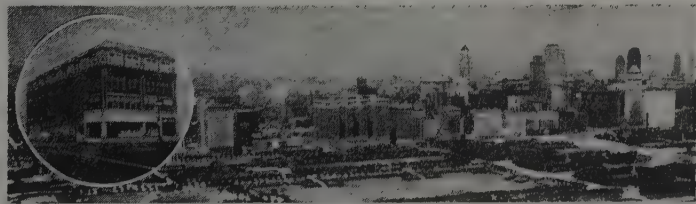
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## IS THERE AN "ITALIAN" METHOD?

(Continued from Page 15)

This kind of singing projects tone into the masque, and that is the only correct place for good resonance.

The chamber of resonance bears the same relation to the voice that the body of the violin bears to violin tone. All tone must be sent out from the front of the masque. This kind of tone comes out pure, natural, free and never requires forcing.

These, then, are the basic principles of "Italian" singing. I was trained in my native Trieste by my honored teacher, Maestro Toffolo, who kept me for nine months on fundamental exercises. The first two months were spent in mastering breathing. Then came work on emission and resonance. Only then was I allowed to begin work on the classic *arie antiche*. The first operatic arias I was allowed to sing were selected from the rôle of *Adalgisa* in "Norma," because the texture of these arias is also perfect for emphasizing the values of sound technical principles.

It is difficult to recommend individual exercises, since each throat is individual and must be treated in accordance with its own needs. Still, I can outline some of the drills I used myself, and still use—every day of my life. Here, I may say that once a year I go back to Maestro Toffolo for a thorough check-up on my singing habits! As for exercises, scales are, of course, a basic need. I also derive much help from the spinning of tone—that is, I go through a simple five-note scale, on one breath, beginning *pianissimo*, gradually increasing volume to *forte*, and then decreasing again to *pianissimo*, at all times being watchful that my throat position remains equal, and never, never forcing. Another good exercise is to sing the intervals 1-3-5-8 going up, and 7-5-4-2-1 coming down, three times over on one breath, again watching for complete equality.

Sometimes the true contralto voice runs the risk of sounding hollow or "hoaty." To avoid this, practice slowly, evenly, making more than ever certain of diaphragmatic breathing and frontal resonance. Fortunately, I have never been troubled by this problem myself, but I think it results from pushing the voice down (possibly in an effort to color it), and from allowing chest resonance to creep in. The normal contralto register may vary; my own register extends from the G below middle-C to high-B; and every day I work my way through this entire span, using the scales and exercises I have indicated.

This is a brief outline of the "Italian" method of singing. But the singer needs more than mere vocal skills, important as they are. In Italy, the important form is the opera which requires stage work as well as singing. Here, some degree of nat-

ural talent must be present—just as singing requires a basically pleasing natural voice. In the last analysis, nobody can teach you how to act so as to move and convince an audience; you learn to walk, to stand, to conduct yourself on a stage, but a spark of dramatic talent must be there within you.

Operatic work involves the task of learning to sing and to act at the same time, and in this sense, it differs greatly from the stage work of the dramatic theatre. Operatic gestures are bigger, it is said. This is true; but it is also helpful to understand why. On the speaking stage, pace and timing depend entirely upon the sense of the scenes; in opera, they depend chiefly upon the line of the music. If you have to say the words, "I love you," on the stage, you are guided only by the mood and intensity of the scene. But if you have to sing "I love you," you are guided chiefly by the length and tempo of the aria in which the words occur. And if they occur in a passage of 16 measures, you cannot possibly project them as you would the spoken sentence. Thus, following the line and phrase of the music imposes upon operatic acting a kind of emphasis—a largeness—which may not be at all natural yet which must be made to seem natural! The singer who takes 16 measures to say "I love you" must not seem to be repetitive or boring! For this reason, one adjusts not only the voice but the entire stage presence to these bigger demands—one moves more emphatically, one raises one's arm in a wider line, etc., because, always, the demands of the music come first.

To make this kind of acting convincing, the performer must be completely sure of every note, of every word, of every gesture and dramatic detail. I begin operatic work with a careful study of the libretto, to master the general style and period of the rôle. *Amneris*, in "Aida," for instance, is set in the Egyptian period. This means many long visits to museums and galleries to gather a thorough idea of dress, posture, etc.—and yet, the singer of today cannot move about the stage in the same stiff gestures we find on the old Egyptian friezes. Thus, styles must be a bit modified, or modernized, to make them natural and convincing to an audience. And a new note has crept into operatic acting during these recent years of familiarity with motion pictures and television—operatic acting must be visually credible as well as musically pleasing. For this, it is wise to secure the services of two separate advisers: an experienced coach, for the mastering of the rôle, both in its own right and in connection with the other performers; and a skillful actor or actress to work out the sheerly dramatic details. These, in

connection with the unremitting care of his vocal teacher, should give one a feeling of security in approaching any new rôle.

In discussing the comparative values of singing teachers, I have a theory that the best teachers are not necessarily those who themselves have had outstanding vocal careers after which they retire and instruct. There are exceptions, of course—many notable ones—but as a general thing, I believe the best vocal teachers are those who have always dedicated themselves to teaching, or those who have had wide experience with many voices as conductors or coaches. The professional singer's chief experience is with his own voice; no matter how fine that voice is, no matter how brilliant a career lies behind him, he is not so objective about singing in general and about the needs of different voices in particular as is the master who for many years has devoted himself to the individualities of many dif-

ferent singers. The teacher, the conductor, or coach bases his approach, not on the needs of his own throat, but on general physiology and basic rules; hence, he is less insistent on one correct method, and more flexible in bringing out the best results in various ways.

When students come to me for advice, I find it extremely difficult to give, in a few brief words, the kind of counsel which could clear up possible errors in vocal habits that have been made over a period of years. The only general advice I can give is to make sure that one's basic training has been correctly imparted, correctly learned, and correctly practiced. And for this, I fall back on the basic techniques of our "Italian" method of singing—be certain you breathe right, be certain you project your tones in the proper way, and be certain you resonate correctly. With these fundamental points in good order, your singing progress should be secure. THE END

## HIGHLIGHTING HIGH FIDELITY

(Continued from Page 26)

and is unpleasant to say the least.

Distortion, hum, needle scratch and other noises are very often present in ordinary sets but need not exist in good high fidelity equipment. Paradoxically, however, a good turntable and pickup will show up all the defects in an inferior record. However, one can now buy records that are virtually perfect.

For your record player you have a choice between a manually-operated record player, which plays only one record at a time, and a record changer, on which you can place as many as 12 records at a time and which, of course, changes the records automatically. If the speed of the record turntable varies, you have a type of distortion called "wow." At a faster speed the sound has been described as "flutter." If the turntable motors are poorly mounted to absorb shock, you will have a rumble, usually of low frequency in pitch and more noticeable when you increase the bass.

However, the manually-operated record player, more commonly referred to as a "turntable," handling only one record at a time, is less complicated and in it the rumble, wow, and flutter are reduced to an absolute minimum.

Turntables sell from about \$50 to \$120, and with tone arm and cartridge complete, from about \$80 to \$200. Record changers may be purchased from about \$50 to \$90.

The loudspeaker is usually the weak link in the chain of reproduction. A loudspeaker contains a baffle, a partition. This partition increases the difference in the path-lengths between the front and back sound radiations of the speaker and the

listener's ear. Without the partition, the tones spread around the speaker and cancel themselves out. The longer the path length, the better the reproduction. The cardinal sin against high fidelity is not to provide adequate baffling for your loudspeaker. A good loudspeaker must therefore be of substantial size.

Today, high fidelity radio is a million-dollar business, and rapidly growing. "Audio Fairs" have been held in many of the larger cities. Probably every large city, and many of the smaller towns, now have music stores which specialize in high fidelity equipment exclusively.

To learn more about high fidelity—and the writer has covered only the highlights in this article—one should first read one or more of the several good books on high fidelity equipment which have been written.

You can buy high fidelity equipment as easily as you can buy a standard brand set.

If you live in an area with a hi fi specialty shop not too far away, go to them and ask for their suggestions in the price range you prefer. They can, from their experience, select the components. Fine. But for your maximum satisfaction you should listen to different equipment.

If you love music and have not yet been introduced to high fidelity, a real surprise is waiting for you. After you listen to music that sounds like it was being played in your home, real high fidelity music, you will quickly develop a low tolerance level for any music which does not meet your new standard. High fidelity is first and foremost for anyone who thrills to good music.

THE END

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## NEW RECORDS

(Continued from Page 18)

set containing the complete opera. From the solid orchestral reproduction of the overture to the impressive closing bars of the tomb scene, all forces combine to create a rare operatic recording. Raul Jobin (*Romeo*) and Janine Micheau (*Juliette*) have never been heard to better advantage on records. Alberto Erede conducts the chorus and orchestra of the Paris Opera in an authentic French production. (London LLA 18)

### De Falla: *El Ratablo de Maese Pedro*

#### El Amor Brujo

Reviewers who use stars, numbers or orchids to designate outstanding recordings would have use for their maximum symbols in evaluating this disc. The hi-fi is the type musicians most admire, the surfaces are glassy-smooth, the packaging meets every need, the musical forces involved are right for their respective rôles, and the mating of the two De Falla stage works is good LP program building. *Master Peter's Puppet Show* features Lola Rodriguez, soprano, in the rôle of the boy; Manuel Auseni as *Don Quixote*; Gaetano Renom as *Master Peter*; Edouardo Toldra conducts the *Orchestre National de la Radio Diffusion Francaise*. Mezzo Ana-Maria Iriarte stars in *Love the Magician*; the orchestra is the Paris *Orchestre de la Société des Concerts du Conservatoire*. (Angel 35089)

#### Gérard Souzay Sings

London has two new 10-inch records displaying the vocal talents of Gérard Souzay, 36-year-old French baritone. Souzay's singing is musical in the most artistic as well as the most natural sense. His vocal quality is the type listeners call sincere and find warmly satisfying. One disc (LD 9109) holds nine *Old French Airs*, the other (LD 9110) seven *Songs of Gounod*. Jacqueline Bonneau is the able accompanist.

#### Bach and Handel Chamber Music

Admirers of baroque chamber music will discover something unusual in an Esoteric disc without a title but with a captivating program played by the Harpsichord Quartet. Not a parallel for the various piano quartets, the Harpsichord Quartet is composed of flute (Claude Montaux), oboe (Harry Shulman), cello (Bernard Greenhouse) and harpsichord (Sylvia Marlowe). Two Handel *Concerti à Quatre* and a sonata for 'cello and harpsichord plus Bach's *Irio Sonata No. 1* compose a program played not only with proper concern for all the traditions of style but with obvious relish for the task. (Esoteric 528)

Rachmaninoff: *Piano Concerto No. 2 in C Minor*  
Tchaikovsky: *Piano Concerto No. 1 in B-flat Minor*

The favorable impression made by youthful Geza Anda's first Angel recordings are underscored by these new releases. Aided by Angel's superb technical know-how, Anda and London's Philharmonia Orchestra under Alceo Galliera have produced disc-versions of these popular classics that rank with the best, though in overall effectiveness the Rachmaninoff has an edge over the Tchaikovsky. Angel finds room on both records for solo encores. (Angel 35093 and 35083)

#### Bartók: *Piano Repertoire*

Columbia has launched Hungarian-born Gyorgy Sandor on a recording project that eventually will encompass the entire piano literature of Béla Bartók, Hungarian composer who was Sandor's teacher. Following the recording with the Philadelphia Orchestra of Bartók's *Concerto No. 2*, Sandor continues with a disc containing *Allegro Barbaro*, *Rumanian Folk Dances*, *For Children* (20 of the 85 pieces), *Fifteen Hungarian Peasant Songs* and *Suite for Piano, Op. 14*. Sandor is thoroughly at home with this music. (Columbia ML 4868)

#### Debussy: *La Mer*

#### Ravel: *Rapsodie Espagnole*

Here is a disc clearly destined for honor as one of the finest of 1954 releases. Name any standard of excellence; this record meets the test. Whether you judge the orchestra, the Philharmonia; the conductor, Herbert von Karajan; the engineering, Angel's best—this record is top-notch. *La Mer* is especially distinguished. Heard on wide-range playing equipment, the performance is unforgettable. (Angel 35081)

#### Mozart: *Serenade No. 10 in B-flat Major for 13 Wind Instruments, K. 361*

In the seven movements of this lighthearted work Mozart gives thirteen wind players one surprise after another. The *Serenade* is played with crystal clarity and smoothness by the Wind Ensemble of the RIAS Orchestra, the orchestra serving the radio station in the American sector of Berlin. There are more energetic versions on records but none with greater polish. Reproduction is good. (Telefunken LGX 66006)

#### Brahms: *Symphony No. 1 in C Minor, Op. 68*

Nothing that Alfred Wallenstein and the Los Angeles Philharmonic Orchestra have done for records excels the quality of this performance. Carefully proportioned, Wallenstein's intelligent conception is splendidly realized by his men. The finished product, however, is one among many acceptable recordings of the Brahms' First, and it must be noted that Decca's sound (in this case) lacks



the warm musical properties of the finest present-day discs. (Decca DL 9603)

Mozart: *Concerto No. 12 in A Major, K. 414*

*Concerto No. 27 in B-flat Major, K. 595*

The style of these relaxed performances is sometimes called "Vienna" Mozart. Neither the pian-

ist, young Ingrid Haebler, nor the conductor of the Pro Musica Symphony, Heinrich Hollreiser, is overly concerned about precision or profundity. Yet there is a pleasantness about the performances that many listeners will find captivating. Aside from less clarity in the piano tone than is ideal, the recorded sound is good. (Vox PL-8710) THE END

## PRESENT AIMS AND OBJECTIVES IN CHORAL MUSIC

(Continued from Page 17)

sensitive as to its basic characteristics?

It would seem that at the present we stand at the point where our advances in technique are notable, our need for stylistic awareness obvious, with the implication that, as far as training goes, what we should aim for in the future is a wiser and more discriminating choice of repertoire, with an application to performance-practice of the principles derived from our basic studies in the history of music.

There is a further area in which we need to take stock, that of sociological aims and motivations. What has been the ultimate social aim of choral performance in the past and what should be the aims for the future? Until recently, the motivation for most choral work would appear to be that of performance presentation. This was a logical outcome of the emphasis on technique. What better way to demonstrate progress than to present a program designed to demonstrate abilities?

In the earlier twentieth century opportunities to hear good choral performance were relatively few, and people often would travel many miles to hear a concert by a good choir. As choruses grew in number and expertness, these audiences began to look toward the local groups for their concert experiences, but still concerts brought to them as live music and presented in person. With the growth of interest in choral singing and with the increasing expertness of choral performance in general, the number of choral groups reached the point where now there is hardly a community in the country which does not have access to reasonably good choral performance.

To this consideration may be added that of the recent changes in the technology of performance-presentation. One is now no longer compelled to go in person to hear music presented for him as an individual member of an audience; by radio, recordings, and television he now can have the music brought to him by any number of performers without stirring from his home. Consequently, the demand for live performance by the travelling choir has greatly lessened, and the conductor who is building his philosophy upon an idea of performance-presentation

for large audiences is likely to find frustration his principal reward.

This implies no necessary change in musical aims. Technique should be as carefully developed as ever; one should still aim at the cultivation of the greatest skill of which he is capable; however, there is implicit a change in our social concept regarding music. In these present days it is essential that the conductor avoid over-preoccupation with performance-presentation and proceed to develop, first, interest in singing from the standpoint of participation. No lesser degree of skill should be expected; generally, and this seems particularly true of Americans, a person enjoys most those things which he does best.

The fear has been expressed that interest in live music may be stultified by too easy access to reproduced music, this in spite of the fact that there is still a particular type of enjoyment which only live performance affords. One of the healthiest counteractions to the lethargy which can be provoked by present-day technological devices is the development of a group of persons who have enjoyed the making of live music themselves; usually those persons who have found this type of satisfaction are responsive to the performance of others. This is not to say that choruses should not aim at performance; that would be a falsification of the ultimate cause for the making of music. Music is meant to be heard. What is intended is a concept which proceeds first to develop persons who enjoy making music together and secondarily wish to make that music-making a pleasurable experience also for others. It has been contended that the presence of divisive tendencies in present-day society constitutes a threat to the continuance of the "American way of life." If such be true, no more effective weapon can be found than the social unification possible in choral singing, which provides a common denominator for almost the entire human race. Practically every person can be taught to carry a tune; almost any individual can be taught to participate satisfactorily as a choralist; and in no other activity do such factors as social prestige, wealth, and race vanish in the joy of making music together.

THE END

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## AN ORGAN BUILDER'S OPINIONS

(Continued from Page 24)

in the interest of clear phrasing and interpretative eloquence. Mr. Skinner has well-defined likes and dislikes. He does not share the Bach-worship that is almost universal among musicians today. He does not hesitate to assert that organ recital programs nowadays have too much Bach on them. He thinks (as I do) that every program should have works by American composers. One of his favorite organists is Catherine Crozier. From this fact I surmise that he likes organists who have a broad range of musical tastes, not confining themselves to Pre-Bach, Bach, and Hindemith. I am sure Mr. Skinner does not disparage, any more than I do, the excellent music which falls into these three categories. But it is always possible to have too much of a good thing.

Mr. Skinner has lived through, and taken part in, the great revolution in organ-building at the turn of the present century. He feels quite strongly that the counter-reformation against the "romantic" instrument of Guilmant and Widor has gone too far in the opposite direction. He thinks there are organists who take the attitude of "the public be damned," they will play their dry programs of Bach, Buxtehude and

Frescobaldi anyway. He even sees this attitude in the work of extreme "Baroque" organ-builders, who despite the many technical improvements made in their art during the past two and a half centuries, hesitate to incorporate in an organ anything which would have seemed strange to Bach and his contemporaries.

Mr. Skinner, in brief, is opinionated, dogmatic and delightful. Today, as he approaches his ninetieth birthday, he is capable of the enthusiasm of a boy as he discusses some new innovation in pipe-organ design—and of the fury of an Old Testament prophet in denouncing ideas which appear to him unsound.

It would be wrong to conclude from this that Mr. Skinner is merely a cantankerous and crotchety old man. In debate touching his favorite subject of organ-building, during which he may be by turns excited and infuriated, he is always delightful and full of fun. Nevertheless he sticks by his convictions through thick and thin, which makes him a powerful opponent in debate.

No one is more kind and helpful to young people than Mr. Skinner. I first met him in 1921 at the Bohemian Club Grove in California.

Mr. Skinner received me cordially; and no word or action served to remind me that he was already famous while I was only a youngster with a local reputation. Over the years his friendship became more and more valued; and I am perfectly sure that others who have known him feel the same way.

His letters, written as he approaches ninety, are masterpieces to be treasured by the receiver.

Not long ago, Miss Crozier played a recital on the Washington Cathedral organ, which Mr. Skinner rightly considers one of his masterpieces. He must have been gratified by what the critic Glenn Dillard Gunn had to say about the performance:

"Many of the tone-colors displayed last night were of jewel-like quality—rare, exquisite, more alluring by far than any collection of precious stones, because endowed with the power to express emotion as well as sensibility. No symphony orchestra can match this variety and few can equal the quality of the sounds an expert can evoke from this instrument."

Like all great builders, Mr. Skinner has been throughout his career an innovator. Among his more important inventions are the following:

The Closed Circuit Stop Action. This made possible the crescendo pedal and the electric sforzando pedal.

The Pitman Wind Chest. This incorporates the near-perfect Casavant system of pneumatic valves to supply the pipes, which Casavant Frères graciously made available to Mr. Skinner. To this was applied the Pitman stop-action, replacing the older ventill action. It is now used on both sides of the Atlantic.

The Whiffletree Swell Engine.

His important tonal developments include: the Kleiner Erzaehler, the Gross Gamba, the Gamba Celeste, the Flauto Mirabilis, the 4' Unda Maris, the Flauto Dolce and Flute Celeste, the 16' Pedal Gemshorn, the Orchestral Oboe, an English Horn, a French Horn, a New Clarinet, an Orchestral Bassoon, a 32' Pedal Violine, a Major Bass (a pedal stop of 16' pitch incorporated in a stopped wooden pipe of new form, with better speech, quality and power than a 16' Open Diapason), a 32' Pedal Fagotto, and a 32' Pedal Bombarde.

Mr. Skinner throughout his lifetime by the force and originality of his ideas has been an important influence in American organ-building. His book, "The Modern Organ," first published in 1916, has now gone through six editions. The final summarization of his mature knowledge of organ-building, a book entitled "The Composition of the Organ," will be published this year by a major publisher. THE END



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